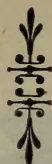


Boston Symphony Orchestra



Music Hall, Boston.

SIXTEENTH SEASON,
1896-97.

EMIL PAUR, Conductor.

PROGRAMME

OF THE

FIRST REHEARSAL AND CONCERT

WITH HISTORICAL AND DESCRIPTIVE NOTES

BY WILLIAM F. APTHORP.

Friday Afternoon, October 16,

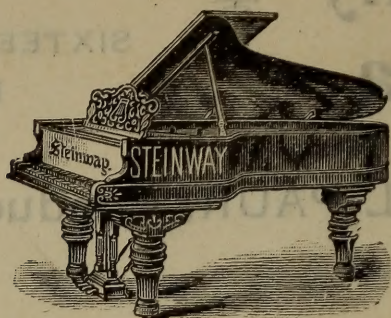
At 2.30 o'clock.

Saturday Evening, October 17,

At 8 o'clock.

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First Rehearsal and Concert.

Friday Afternoon, October 16, at 2.30 o'clock.

Saturday Evening, October 17, at 8.00 o'clock.

PROGRAMME.

Hector Berlioz - - - Overture to "Benvenuto Cellini," Op. 23

Louis-Albert Bourgault-Ducoudray - - "The Burial of Ophelia"
(First time in Boston.)

Camille Saint-Saëns - - - Orchestral Suite in D major, Op. 49

- | | | | |
|--|---|---|-----|
| I. Prélude: Allegretto moderato (D major) | - | - | 4-4 |
| II. Sarabande: Sostenuto (D major) | - | - | 3-2 |
| III. Gavotte: Vivace (B minor) | - | - | 2-2 |
| IV. Romance: Andantino cantabile (G major) | - | - | 9-8 |
| V. Final: Allegro vivace (D major) | - | - | 2-4 |

(First Time.)

Ludwig van Beethoven - - - Symphony No. 8, in F major, Op. 93

- | | | | |
|--|---|---|-----|
| I. Allegro vivace e con brio (F major) | - | - | 3-4 |
| II. Allegretto scherzando (B-flat major) | - | - | 2-4 |
| III. Tempo di Menuetto (F major) | - | - | 3-4 |
| IV. Allegro vivace (F major) | - | - | 2-2 |

Karl Maria von Weber - - - Overture to "Euryanthe"

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OVERTURE TO "BENVENUTO CELLINI," OPUS 23 . . . HECTOR BERLIOZ.

(Born at la Côte-Saint-André (Isère), France, on December 11, 1803;
died in Paris, on March 9, 1869.)

Benvenuto Cellini, opera semiseria in three acts, the text by Léon de Wailly and Auguste Barbier, the music by Hector Berlioz, was brought out at the Académie de Musique in Paris on September 3, 1838. It was Berlioz's first opera. It made a resounding fiasco, although Duprez sang the title part—not, however, without considerable complaining. It was given, with little if any more success, under the composer's direction at Covent Garden in London, on June 25, 1853. It was, however, much more highly spoken of by advanced critics when given in Weimar, under Liszt's direction. In the list of his works drawn up by himself, Berlioz says: "The only correct copy of the score" (of *Benvenuto Cellini*) "is at the Grand Ducal Opera House at Weimar." As Beethoven wrote four overtures to his opera *Leonore* (*Fidelio*), so did Berlioz write two to this opera of *Benvenuto Cellini*; only with the difference that the second—generally known as the *Ouverture du Carnaval Romain*, opus 9—was intended to be played as an introduction to the second act of the opera.

The overture to *Benvenuto Cellini** opens, *Allegro deciso con impeto* in G major (2-2 time), with a resounding assertion of the first theme by the full orchestra—one of those impetuous onslaughts which Berlioz (and apparently only he, to good purpose) caught from Weber. The theme is merely stated, perhaps little more than hinted at; it is followed by a mo-

*In 1875 Hans von Bülow asked me one day if I knew Berlioz's overture to *Benvenuto Cellini*. I replied that I did not in the least. "It is the overture to *Tannhäuser* only better written! (*l'ouverture de Tannhäuser, mais mieux écrite!*)" he exclaimed in response. And ever since that moment—especially since I have known the overture—I have been wondering what on earth he could have meant by it!

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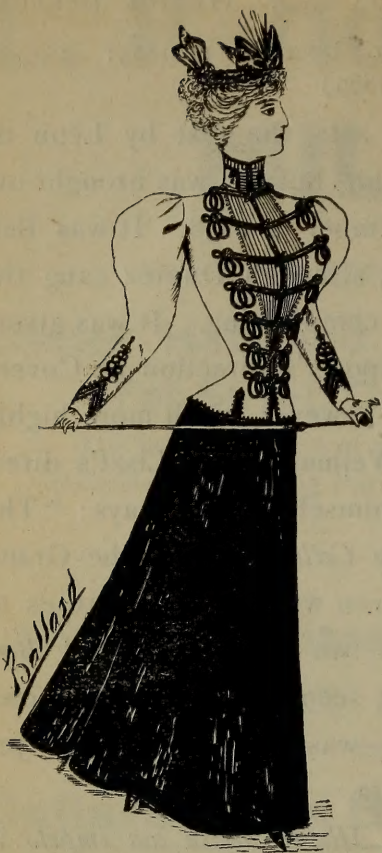
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ment of dead silence. Now comes a *Larghetto* in G major (3-4 time), in which, after some brief *pizzicato* preluding in the basses, a slow *cantilena* is sung in unison and octaves by the flute, oboe, and clarinet over an accompaniment in plain chords, struck alternately by the violins and violas *pizzicati* and by the four horns; then the melody is taken up and fully developed by the violins, violas, and 'celli against a waving arpeggio accompaniment in the wood-wind. All of a sudden the trombones strike in, softly intoning a new phrase; it has hardly been stated, when, with an unexpected modulation to E-flat major, the clarinet, bass-clarinet, bassoons, and 'celli repeat and develop it against an accompaniment in plain harmony in the strings, and soft running figures given alternately to the first violins *con sordini*, and the flute and oboe in unison. Soon portions of the previous *cantilena* of the strings return and are worked up to a brief climax by fuller and fuller orchestra. Thus the slow introduction to the overture ends.

The main body of the composition begins with a return to the initial *Allegro deciso con impeto* in 2-2 time. The first theme is outlined by the wood-wind, over syncopated chords in the strings and a nervously moving *pizzicato* bass; at first *mezzo forte*, then *crescendo e sempre più crescendo* with fuller and fuller scoring, the violins taking the theme, until they and the whole mass of wood-wind precipitate themselves headlong in riotous *fortissimo* upon the first subsidiary — sparkling passage-work in swift eighth-notes against an accompaniment in a strongly marked rhythm in the rest of the orchestra. This development is quite extended, and leads — through some hints in the strings at the rhythm of the first theme — to the exposition of the second theme, a flowing *cantabile* melody in D major, sung by the wood-wind over a tremulous accompaniment in the middle strings, the first violins coming in ever and anon with hints at the rhythm of the first theme. This soulful *cantilena* is forthwith repeated by the first violins

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and violas in octaves,* the second violins and 'celli persisting in the tremulous accompaniment, while the bassoons and double-basses *pizzicati* add a running *staccato* bass. But even in this development of the *cantabile* second theme Berlioz keeps hinting, and more and more unmistakably, at the triplet rhythm of the first.

Now comes the working-out, there being no conclusion-theme. It is unusually thorough and elaborate for Berlioz, and nearly all the thematic material of the overture comes in for its share of it. The transition to the third part of the movement is effected by a sudden and wholly unexpected apparition of the first theme in the wood-wind—in A minor, of all keys in the world!—after which the full orchestra bursts just as unexpectedly into the tonic G major with a resounding *fortissimo* repetition of the same.

Here we have arrived at the beginning of the third part, which is developed at first with a regularity not common with Berlioz—he being in general rather averse to following the time-honored formal maxim that “the third part should be like the first, but with certain changes of key.” Yet, if the opening portions of this third part seem unwontedly academic in their regularity, the composer soon enough shows that he is himself and nobody else. I have forgotten to say that, about the middle of the free fantasia, a recitative-like phrase cropped up in the 'celli; it was a phrase in no wise calculated to attract particular attention. But now, all of a sudden, in the midst of the third part of the movement, the trombones and ophicleide† take up this inconspicuous phrase and bring it and various inversions thereof into great dramatic conspicuousness, pitting it against a series of developments in running counterpoint of figures taken from the first subsidiary by the strings. This dramatic episode leads to a favorite device of Berlioz's—he couldn't help it! Against long-sustained chords in the wood-wind, and a furious rush of rapid counterpoint (on figures taken from the first subsidiary) in the violins, violas, and first 'celli, the united brass play a tonitruant *cantus firmus*, which we recognize as none other than the 3-4 *cantilena* of the clarinets, bassoons, and 'celli in the slow introduction to the overture.‡ This conjunction of two themes leads immediately to the coda, in which all Berlioz's feverish brilliancy shows itself.

This overture is scored for 2 flutes (of which the second is interchangeable with piccolo), 2 oboes, 2 clarinets (of which the second is interchangeable with bass-clarinet), 4 bassoons, 4 horns, 2 trumpets, 2 cornets, 3 trombones, 1 ophicleide, 3 kettle-drums (played by three players), triangle, bass-drum, cymbals, and the usual strings.

* This writing for first violins and violas (instead of for first and second violins) in octaves seems to have been a favorite device with Berlioz. There is much to be said in its favor, little as it has been done (upon the whole) by other composers. Mozart knew the secret well; but comparatively few of the more modern masters of orchestration have had recourse to it.

† The ophicleide is now an obsolete instrument—except, perhaps, in some provincial towns of France and Italy; it never obtained a firm footing in Germany. Even in a city rich in orchestral resources like Berlin, the ophicleide part in French grand operas was played on a second bass-trombone in the early forties. The instrument was the bass of the now well-nigh extinct family of keyed bugles; its name is derived from the Greek *óphis*, a snake, and *kleis*, a key. It has since been replaced by the far nobler bass-tuba—the bass and double-bass of the more modern family of valve bugles. Berlioz wrote before his death that he wished to have all the ophicleide parts in his scores played in future (*dorénavant*) on a bass-tuba.

‡ Perhaps it was this passage von Bülow had in mind when he compared the overture to that to Wagner's *Tannhäuser*. But even here the resemblance seems slight, at best.

THE BURIAL OF OPHELIA, MOVEMENT FOR ORCHESTRA.

LOUIS-ALBERT BOURGAULT-DUCOUDRAY.

This fugitive composition for orchestra, *Molto largo* (with a sentiment of profound melancholy), in F-sharp major, might be called a short symphonic poem. It presents the free development of a single theme, beginning *piano*, then gradually swelling to the full force of the modern orchestra, and finally diminishing to the softest *pianissimo*. It is far more a poetic meditation on the burial of Shakespeare's heroine than music intended to recall any of the incidents in the respective scene in *Hamlet*; it is in no sense music that could be used to accompany the actual dramatic scene in question. It is scored for 3 flutes, 1 oboe, 1 English-horn, 2 clarinets, 2 bassoons (with a third bassoon *ad libitum*), 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, 1 pair of kettle-drums, cymbals, 1 bell, 1 harp, 4 solo violins, 3 solo violas, 3 solo 'celli, and the usual strings. The score bears no dedication.

LOUIS-ALBERT BOURGAULT-DUCOUDRAY was born in Nantes, France, on February 2, 1840, and is still living. He was educated for the profession of the law, but his natural love for music proved too strong, and he gave up his legal studies and entered the Paris Conservatoire before reaching his majority. He studied harmony and composition under Ambroise Thomas, and won an "accessit" in fugue in 1861. In 1862 he won the Grand Prix de Rome with his cantata *Louise de Mézières*. While working out his legal time at the Académie de France, in Rome, he wrote a lyric drama. Before returning to France, when his time had expired, he visited Greece and the Levant on a government mission to make researches in

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PRITHEE, MAIDEN. By A. E. Horrocks.
MAY-TIME. F, G, and A-flat. By Tosti.
DEARER FAR. By A. Seppilli.
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Greek, Byzantine, and Oriental music. On his return to Paris, in 1868, he brought out a *Stabat Mater*. He was afterwards appointed professor of Musical History at the Paris Conservatoire. Bourgault-Ducoudray has always been deeply interested in the ancient Greek musical system and in its principal derivatives, the music of the early Byzantine Church and the Ambrosia and Gregorian music of the Church of Rome. A paper of his, read before the musical section of the Institut de France (and afterwards published), shows a curious, and not entirely logical attempt to revive the use of the old Greek and Gregorian modes in modern music.* He had, from the beginning, strongly classical leanings; he was an ardent student of Bach and Handel, and founded a choral society in Paris for the public performance of their works. This has not, however, prevented him, in his own compositions, from showing himself as entirely modern—even ultra-radical—in his general style. He published an interesting account of his musical mission in Greece and the Orient, and added to it a collection of authentic Greek, Turkish, and Armenian songs which is of great historic value, though his following out his pet principle in the harmonization of the pianoforte accompaniments has resulted in some of the strangest freaks of harmony on record. An opera of his had a quasi-success in Paris some few years ago.

SUITE FOR ORCHESTRA, IN D MAJOR, OPUS 49. CAMILLE SAINT-SAËNS.

(Born in Paris on Oct. 9, 1835; still living.)

This suite was first given in public, under the composer's direction, at one of Padeloup's Concerts Populaires at the Cirque Napoléon † in Paris in the fall of 1869.

The first movement, *Prélude: Allegretto moderato* in D major (4-4 time), consists of a series of canonical imitations on a theme, the first figure of which bears a striking rhythmical resemblance to that of the first theme in Mendelssohn's *Hebrides* overture. The canonical development first appears in the strings; then in the wood-wind against a sustained chord of the tonic in the strings; later, with the principal figure both in its original shape and inverted, in both wind and strings. The development is brief, and not very complex.

* When, in this in many ways remarkable paper, Bourgault-Ducoudray says that music written strictly in the old Greek modes can be legitimately harmonized without foregoing any of the harmonic developments of the modern tonal system, he seems to forget that the free, unprepared dissonance acquires musical meaning only through the sense for tonality. The free discord of the dominant 7th was the germ of the whole modern tonal system; introduce it (and other free dissonances) into music in the old modal system, and you at once destroy the essence of the old modality and put modern tonality in its place. This is why I call Bourgault-Ducoudray's paper "not entirely logical."

† After 1870 the names of the Cirque de l'Impératrice (on the Champs-Élysées) and the Cirque Napoléon (on the boulevard des Filles du Calvaire) were changed respectively to Cirque d'Été and Cirque d'Hiver.

The second movement, Sarabande: *Sostenuto* (3-2 time), opens with a stately theme in the clearest traditional Saraband rhythm † in the strings. This is developed with great simplicity in alternation with another, more smoothly flowing phrase — first in the violins, then in the flute and oboe, later in the bassoons — but at no great length.

The third movement, Gavotte: *Vivace* in B minor (2-2 time), is quite in the old traditional Gavotte form, as we know it from Bach's and Handel's clavichord and harpsichord suites and partitas. The *Alternativo* (Trio) is in B major, and consists of a dainty two-part melody for flutes against a persistent sustained B in the violins; it is a "trio" both in the traditional and the literal sense.

The fourth movement, Romance: *Andantino cantabile* in G major (9-8 time), brings the development of a graceful, serene *cantilena*, which is treated at greater length and with more elaboration than anything that has preceded it in the suite. The form is quite free, but none the less well balanced and symmetrical.

The fifth, and last, movement, Final: *Allegro vivace* in D major (2-4 time), is a tricky little Rondo — much of the character of a Haydn symphonic Finale — worked up with great liveliness and dash.

In this whole composition Saint-Saëns has plainly borne the character of the *Suite de Pièces* of the old clavecinists in mind; in the Finale he, to be sure, leaves the ground of the older writers for that of Haydn and the young Beethoven; and the Romance is entirely modern. Nevertheless, the composition is archaic in form and feeling, for the most part, if somewhat less so occasionally in orchestral effect. It occupies the border domain which lies between chamber music and orchestral composition (in the modern sense). It is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, and the usual strings; 2 trumpets and 1 pair of kettle-drums being added in the last movement. The score bears no dedication.

FIFTEEN YEARS' RECORD OF THE BOSTON SYMPHONY ORCHESTRA IN BOSTON.

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Two performances a week by the Boston Symphony Orchestra in Music Hall, Boston, during each season, for the fifteen years since the founding of this organization in 1881, show some striking totals, interesting to the general public from a statistical standpoint, and to the musical public for obvious reasons. From a recently completed index of all the selections

† Compare it with Handel's familiar "*Lascia ch' io pianga*."

played at these performances, a condensed summary has been made with the following results :—

Performances	752
Total number of composers	163
Total number of selections	3,313
Orchestral selections	2,270
Solo selections	1,043
Instrumental solos	543
Vocal solos	500

Germany	79	composers,	2,245	selections.
France	17	"	296	"
Hungary	3	"	164	"
Russia	6	"	132	"
Bohemia	3	"	104	"
America	12	"	88	"
Poland	7	"	80	"
Italy	18	"	74	"
Norway	2	"	36	"
England	7	"	34	"
Denmark	2	"	28	"
Belgium	4	"	22	"
Holland	2	"	6	"
Scotland	1	"	4	"

That the question of nationality is a vexed one is painfully realized by all who make this subject a study, but the above table is as accurate as can be made from the leading authorities. In a few instances the claims of the individual concerned and the customary rules of establishing nationality are so at variance that absolute accuracy is impossible. A list of the composers in the numerical order of their works performed is appended :—

Beethoven	384	Weber	104
Wagner	266	Dvořák	88
Schumann	175	Berlioz	84
Mozart	174	Bach	74
Brahms	159	Rubinstein	74
Schubert	150	Saint-Saëns	72
Mendelssohn	140	Handel	60
Liszt	118	Haydn	60

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Gluck	38	Cowen	8
Spohr	34	Delibes	8
Cherubini	30	Bennett	8
Henschel	28	Glinka	8
Massenet	26	Hiller	8
Gade	26	Franz Lachner	8
Grieg	24	Méhul	8
Gounod	22	Reinhold	8
Paine	18	Sullivan	8
Chadwick	18	Floersheim	8
Lalo	16	D'Albert	6
Reinecke	16	Bach, Ph. E.	6
Auber	14	Borodin	6
Smetana	14	Ernst	6
MacDowell	14	Henselt	6
Foote	14	Paganini	6
Vieuxtemps	14	Pergolesi	6
Bizet	12	Paderewski	6
Moszkowski	12	Loeffler	6
Svendsen	12	Rheinberger	6
Fuchs	12	Boieldieu	6

Four selections were played of each of the following composers : Busoni, Graun, Gradener, Grammann, Heuberger, Huss, Humperdinck, Jensen, Joachim, Krug, Litolff, Lassen, Lang (Margaret), Mackenzie, Maas, Moli- que, Monsigny, Nicolai, Popper, Rietz, Sgambati, Strube, Thomas (Am- broise), Thomas (A. Goring), Wieniawski; and two each of the following: Bernard (E.), Burmeister, Bird, Buck, Boccherini, Bülow, Bruckner, Benoit, Cornelius, Chabrier, Davidoff, De Swert, Dupont, Esser, Eckert, Ferrari,

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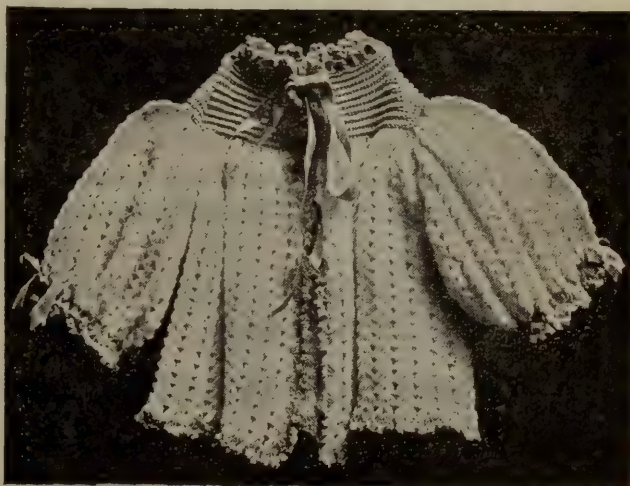
Franz, Giordani, Goltermann, Gernsheim, Grimm, Gilson, Hauptmann, Herbeck, Hoffman, Hérold, Hartmann, Hummel, Isouard, Johns, Korbay, Klughard, Klengel, Kahn, Knorr, Lindner, Lachner (V.), Luther (M.), Langer, Mascagni, Moscheles, Müller-Berghaus, Martucci, Marschner, Nicodé, Purcell, Ponchielli, Rubinstein (Nic.), Rossi, Rossini, Reznicek, Riemenschneider, Singer, Scharwenka (X.), Scharwenka (Ph.), Strauss (Joh.), Secchi, Stradella, Stanford, Spontini, Thieriot, Viotti, Vogrich, Weld, Zöllner, Parker (H.), Parry. Two of the composers in the list, Messrs. Loeffler and Strube, are first violinists in the orchestra, the former having written two compositions for violin and orchestra, and one for 'cello and orchestra, and the latter a symphony and overture.

The record for the greatest number of performances of any one selection is a tie between the "Unfinished Symphony" of Schubert and the "Prelude to the Master-singers of Nuremberg" of Wagner, each work having been performed twenty-six times. As a very close second to these two numbers are the Beethoven symphonies No. 3 (Eroica), 5, 6 (Pastoral), and 7, with a total of twenty-four performances each. A list of composers who have died since these concerts began includes such famous names as Wagner, Liszt, Rubinstein, von Bülow, Raff, Gounod, Tschaikowsky, Volkmann, Ambroise Thomas, Godard, Chabrier, Franz Lachner, Smetana, and Borodin.

Mr. Georg Henschel, conductor for the first three years, gave all the nine Beethoven symphonies each season, which has not been done since. Mr. Henschel also began and ended the same concert with Wagner's "Prelude to Parsifal," reasoning that, directly after hearing this selection, the audience could better comprehend a second rendering of it.

Nov. 10, 1883 was the four hundredth anniversary of the birth of Martin Luther; and in the programme of the concert on that day Mr. Henschel placed Luther's choral "Ein' feste Burg," printing on the back of the programme the fac-simile of the manuscript of this choral, of date 1530,

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with a request that the audience should join in singing the same. This is the only time in the history of these concerts that such a request was made.

MUSICAL PLAGIARISM.

I now forget what Frenchman it was who once said : "*Lorsque le critique ne sait plus de quel bois faire flèche, il cherche des plagiats* (When the critic is at the end of his tether, he tries to spot plagiarisms)." As the world of literary and artistic production goes, the critic need seldom lack this last resource ; where all other fuel for righteous indignation fails him, he can at least fall back upon this and kindle a respectable blaze therewith. And who shall say that his indignation is not virtuous? The very word *plagiarism*—like the more specifically musical term *plagal*—comes from the Greek *plágios*, which means literally *slanting, sideways*, and by an academically sanctioned metaphor, *crooked*. And shall not all crookedness in art be blamed, as well as crookedness in business? But, if this critical outcry against plagiarism is virtuous, is the indignation wholly vicious that breathes forth from that counter-cry of the old *Commersbuch*—or did the *Commersbuch* poetaster but re-echo the wail of a long line of older fellow-craftsmen, thus proving himself as good a plagiarist as another?—which runs : "*Pereant qui ante nos nostra dixere!* (Perish they who have said our sayings before us!)" To be sure, this latter has more the ring of a genuine *cri du cœur* ; and theologians will tell you—though artists may not—that the heart of man is ever inclined to sinfulness.

I do not care to dwell here upon the moral side of the question ; least of all from the point of view of common Sunday-school ethics. Plagiarism is stealing, if wittingly perpetrated, and stealing is—well ! just stealing, and nothing else. But there is another point of view from which the subject may be considered, one not unknown to a class of moralists whose teachings—unless I am misinformed—have not yet made their way into the average Sunday-school, which point of view is called that of the greatest good to the greatest number.

Leaving literature and the other fine arts, and narrowing down my field to music alone, I find it hard to get round the established fact that some of the coolest and most frequent plagiarists among composers have been men of enormous genius and artistic weight. Men of conspicuously facile musical invention, too, whom one would have thought peculiarly unexposed to the temptation to lay violent hands upon other folk's work. Perhaps no other man in the whole history of productive intellectual activity was quite so royally cool and incorrigible a plagiarist as George Frideric Handel. His name has become a byword for stealing ! Rossini, one of the most prurient melodists on record, did not perhaps carry on the trade of plagiarism on quite so wholesale a scale as Handel ; but he did it to the full as impudently. His "*E troppo buono per questo c——!* (It is too good for that unprintable individual!)," when he took somebody else's air and put it into one of his own operas, has passed into a proverb. It is even

told of the excellent Gluck that he did not scruple to do as much with an air of his rival's, Piccinni's — and the good Christoph Willibald wrote not a little on Musical Ethics, too! Even the virtuous Johann Sebastian Bach, unquestionably the greatest *originator* in the whole history of music, did not disdain to appropriate other people's themes on occasion, when they suited his purpose. Why should the lion thus steal from the mouse? Probably on the principle of the man who, when asked one day why he smoked cigars, coolly answered: "Because, you see, I'm bigger than the cigars, and they can't help themselves."

One thing is particularly noteworthy about these royal musical plagiarists. In applying to themselves "*Quod licet Jovi non licet bovi*," they made very sure of the "*Jovi*" part of it, to begin with. They were conscious of their own Olympian vitality. They have lived, while the men from whom they stole have died — died in all but that which was stolen from them! Those tributary rivulets which once helped to swell that great world-stream, named Handel, are now all dried up; and only musical archæologists can point out their arid beds to you. Who knows now even the name of the "*c*—— (unprintable individual)" from whom Rossini purloined his "too good" air? If we are still familiar with the name of Piccinni, it is principally because he was the especial rival of that Gluck who once stole from him. I dare say the names of some few of Dick Turpin's victims may have been embalmed in the memory of man by the fame of that matchless highwayman's exploits — if by nothing else.

You see, those great musical pirates, Handel and the rest of them, knew excellently well just what to steal; and posterity has gained vastly by their thieving! For they were no vulgar cracksmen; they did not hand over their stolen salvers and chalices to any merely worldly-minded old "fence," to be melted down to sheer bullion again. They hardly ever even used what they stole *tale quale*, as the Italian auctioneers say, — in the shape in which they first found it. They worked it over again and improved it,

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as a fine diamond may be doubled in value by skilful recutting. Where they found a spark of genius, they took it and made it a lightning-flash! And, as for the "ethics" of the business, they inverted the old German saw: "*Wo Nichts ist, da hat der Kaiser sein Recht verloren* (where there is nothing, there the Emperor has lost his right)," making it read: "Where there is something, there *my* right to it begins!" High genius has ever thus had full faith in its divine right to whatever it wanted; it has taken *its own* wherever it has found it. Like the Sultans and Moguls of old, it has known when to say: "This is MINE! *è troppo buono per questo!*"

The critic who painfully rails at plagiarism of this sort but wastes his breath. The last thing art ever thinks of doing is to abide by the canons of respectability.

Where the critic, in search of fuel for righteous indignation, can find a safer wood-pile is where the plagiarizing composer—interpreting "*Quod licet Jovi non licet bovi*" to his own advantage—has forgotten that indispensable precaution of making quite sure of the "*Jovi*" part of it, to begin with. When the little man begins stealing from the big, then the captious critic has a free field. Only let him take care that his righteous indignation do not flare up too mightily; for, if there be possible immorality in the big man's stealing from the little, there is such evident folly in the opposite theft that it is more fitly chastised with laughter. It is folly of the kind that digs its own grave. And, as more or less hearty laughter of some sort is pretty sure to arise from the business, the critic had far best have it on his side, and not fall into the vein of the school-master's portentous "The boy who stealthily puts a crooked pin upon his schoolmate's chair. . . ."—we all know the rest of it, and what place in the Hereafter that boy is booked for in the pedagogic imagination.

Upon the whole, one may safely say to any composer who meditates plagiarism: "Steal where, when, and what you please; only make mighty sure that you will be able to *keep* it when once you have stolen it!" Surer rule of conduct in the matter there can be none, let straitlaced moralists say what they list! Take little Tom Gimcrack there, whose skill in single and double counterpoint is the admiration of his friends, and whose aptitude for thematic development was a nine days' wonder at the Conservatory in Hohenstiel-Schwangau. Do you think for a moment that he can steal a phrase of Wagner's and keep it for himself? Why, the unhappy young man can't even invent a phrase of his own that will not slip through his fingers and fly home to roost on Wagner's waste-basket! And, if he can't keep the chickens he himself has hatched, how do you suppose he is going to keep a full-fledged swan whose wings he has clipped in Wagner's park? Steal when, where, and what you please! Yes, and welcome! But steal so that the whole world shall not rise up and cry out "Stop thief!" as with one voice. Steal so that no ill-natured person shall be tempted to say of your work, as was once said of a certain modern symphony: "It sounds as if the composer had heard Wagner's *Nibelungen* when he was too drunk to remember the themes straight." In short, steal only when you feel in your heart of heart that you can really *improve* what you have stolen.

And the critic's part will be solely and simply to do his best to determine whether or not you have *made your theft pay*. If you have foolishly stolen from your betters, he need not even trouble himself to laugh at you,—unless jeering suits his native bent,—for the public will take that trouble off his hands with a right good will. If you have stolen something that is really *troppo buono per questo c—*, and used it in a way to stop any one's mouth who might be tempted to call out: "*C—* yourself!"—why then, the best thing the critic can do is to applaud with might and main; you will have played the man—a trifle "immorally" perhaps, but with a man's mettle, for all that!

I have often thought of a special field which Dean Swift might have added to his Glubdubdrib—had he lived later and been musically inclined. Side by side with the place where Gulliver saw the shades of the mighty poets and sages of antiquity roaming in rapt contemplation, proudly ignoring the pale ghosts of the ignoble army of their later commentators, there might be still another where would walk the spirits of the great musical plagiarists, Handel and others, surrounded by those of the smaller composers they had pillaged in life, each one of whom would be reverently kissing the hem of his immortal robber's garment.

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How little that is definite can be said about any work of art without laying a certain stress upon technicalities! And yet how signally what we may have to say on merely technical points fails to reach the real heart of the matter! We dislike this or that work of art, and think to account for our disliking by putting our finger upon what we call its weak points.

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But, in so doing, have we really accounted for and given the true reason of our disliking? Meseems all we have really accomplished is to show why we are content to dislike it.—FUNGOLFACTOR SCRIBLERUS, *De sentienda arte*.

Show me the man to whom Virtue is as cakes and ale, and whose mouth burns with sweet Charity as with ginger; and I will rather ask him to dinner than dine with him.—PLEUTHRO PAPYRUS, *Anarchiana*.

The study of grammar teaches us the use of language as a trustworthy machine for the transmission of thought; the study of style teaches us the use of language as a fine art, for the expression of feeling. Even the pedant cannot escape an inkling of this. Only when the question of literary or poetic style comes up, he tries to reduce it all to a mere obedience to hard-and-fast rules — most of which are broken every day by acknowledged masters of style.—DIOGENE CAVAFIASCHETTO, *Paralipomena*.

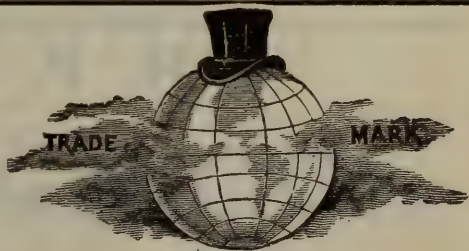
One of the most interesting and withal instructive processes in the observant study of national character is to note the words a people has agreed to use habitually in a good, a bad, or merely in an indifferent sense. To the Anglo-Saxon, for instance, the word *theatrical* well-nigh inevitably implies something insincere and unworthy; to the Frenchman, on the other hand, the word *théâtral* is freighted with no such implication. All nations, however, seem to agree in detecting an implied reproach in the word *pedantic*. The hapless pedant catches it all round! For which let no sane man shed tears of futile pity. For, if the tailor be but the ninth part of a

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man, the pedant cannot well be much more ; he being to literature and art what the tailor is to society. The tailor would have all men, and the pedant, all ideas, concealed in impeccably fashionable clothes ; and to both the clothes are the one matter of supreme importance.—DIOGENE CAVAFIASCHETTO, *Paralipomena*.

If there be one man who will never discover the Holy of Holies in the Temple of Art, that man is Mr. Impeccable. This is perhaps providential ; for, could he but succeed in finding his way thither, he would think to have fallen into marvellous sinful company.—DIOGENES HODOBATES, *Cynicisms*.

Priggins.— But, my dear man, this sentence of yours contains a tautology !

Higgins.— Well ! Tautology is a figure of rhetoric ; am I to be forbidden the use of figures of rhetoric ? — MONTGOMERY BULLYCARP, *Dialogues*.

When a man says that this composer works only with themes, whereas that one works with ideas, is he quite sure that he himself is working with an idea ? May he not be merely playing with words ? — FUNGOLFACTOR SCRIBLERUS, *De Musicae natura*.

It is well for man to do earnest things earnestly, luxurious things luxuriously. The amount of bodily comfort and luxurious ease indispensable to a man, if he would wholly enjoy music, depends in a great measure upon the point of view from which he regards the art. He who feels that Goethe's

Nur der verdient die Freiheit, wie das Leben,
Der täglich sie erobern muss, *

* Only he deserves freedom and life who daily has to conquer them.

H. P. GAMBLE,

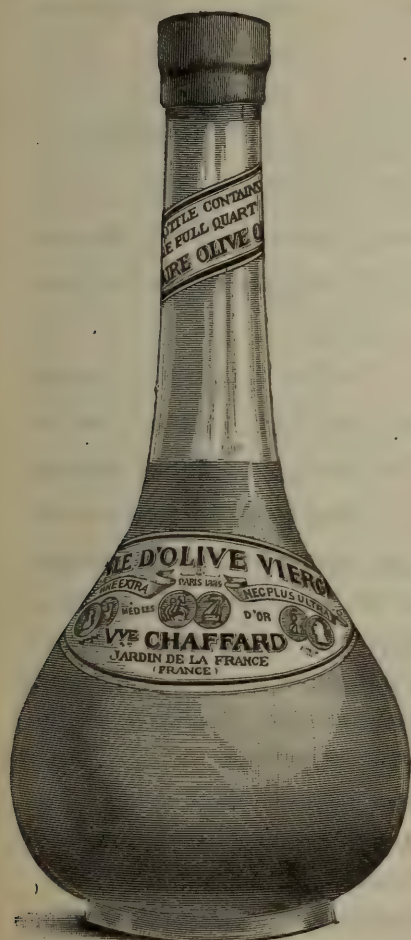
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applies as well to the delights of Music as to Freedom and Life will probably require little of the sybaritic sort to help him enjoy a great work, well given.— HANS SCHWARTEMAG, *Die schönen Künste ethisch betrachtet*.

SYMPHONY NO. 8, IN F MAJOR, OPUS 93 . . LUDWIG VAN BEETHOVEN.

(Born in Bonn on Dec. 16, 1770; died in Vienna on March 26, 1827.)

This symphony was written in 1812 (finished in October). With the exception of the first, in C major, it is the shortest of Beethoven's nine symphonies.

The first movement, *Allegro vivace e con brio* in F major (3-4 time), opens immediately with the brilliant announcement of the first theme (twelve measures long); this is forthwith followed by the first subsidiary, strong passage work for full orchestra, still in the tonic. After a short pause and a sudden modulation to D major, the violins in octaves outline the graceful second theme against *pizzicato* chords in the other strings and a running *staccato* bass in the bassoon; this theme is then repeated by the flute, oboe, and bassoon in double octaves against *pizzicato* counterpoint in the strings. The second subsidiary starts in *pianissimo* on an unexpected chord of the diminished 7th—a peculiarly ghostly and, as the Germans would say, *spukhaft* effect; which is, however, soon lost in the strong chords and nervous syncopated rhythm of the conclusion-theme. This last theme has two members; the strong chords aforesaid and the most winsome *cantabile* melody of the wood-wind against gracefully flowing counterpoint in the strings. The first part of the movement closes on the dominant, C major, and is repeated.

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The free fantasia is tolerably long and very elaborate. The third part begins double *fortissimo* with the regular return of the first theme in the tonic — only it now appears in the bass — and is developed in the regular relations to the first part. A rather long and exceedingly brilliant coda, amounting to a second free fantasia, brings the movement to a close.

The second movement, *Allegretto scherzando* in B-flat major (2-4 time), is the daintiest little "clock" movement. It was written as a half jocose compliment to Maelzel, the inventor of the metronome — a machine which Beethoven valued very highly — and the repeated chords in sixteenth-notes of the wood-wind and horns, as well as the skipping *staccato* passages for wind and strings in octaves, contain an evident allusion to the steady tick-tack of the metronome. The movement is in the sonatina (simplified sonata) form.

The third movement, *Tempo di Menuetto* in F major (3-4 time), is a brilliant minuet with trio. The trio is especially remarkable for its beautiful melody — exquisitely scored for horns and clarinet over triplet arpeggi in the 'celli — to which the grunting cross-accents of the bassoons and double basses add a touch of humor.

The fourth movement, *Allegro vivace* in F major (2-2 time), is one of Beethoven's most famous strokes of humor. This nimble, tricky, and most elaborately worked-out rondo is a whole comedy in itself. Neither is grace nor sentiment wanting; witness the ineffably beautiful second theme, first sung by the violins, then by the wood-wind, at last growled out with portentous sentimentality by the basses.

This symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings. The score bears no dedication.

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OVERTURE TO "EURYANTHE" KARL MARIA VON WEBER.

(Born at Eutin, in the grand duchy of Oldenburg on Dec. 18, 1786; died in London on June 5, 1826.)

Euryanthe, grand romantic opera in three acts, the text by Wilhelmine von Chézy, the music by Karl Maria von Weber, was given for the first time at the Court Opera House in Vienna on October 25, 1823. It was produced in Berlin on December 23, 1825, and shortly afterwards in Weimar and Dresden. A terribly garbled version, arranged by the notorious Castil-Blaze, with interpolations from the music of *Oberon*, was brought out at the Académie de Musique in Paris on April 6, 1831. The opera was first given in London at Covent Garden on June 29, 1833. A correct version of the music, but with a new French text prepared by de Saint-Georges and de Leuven, was brought out at the Théâtre-Lyrique in Paris on September 1, 1857; this should count as the first real performance of the work in France. *Euryanthe* was first given in New York at the Metropolitan Opera House on December 23, 1887.

Euryanthe has been called at once Weber's greatest masterpiece and his greatest fiasco. In it he departed from the traditional form of German opera, in which the musical numbers were connected by spoken dialogue, substituting musical recitative for the latter, according to Italian tradition and that of the French grand opera. The work was nowhere well received by the public, Weber's free dramatic treatment of the recitative and the *scena* being considerably in advance of the age; and the libretto was too miserably poor to be acceptable even after the music had come to be better understood. The text is based on an old French romance, *Histoire de Gérard de Nevers et la belle et vertueuse Euryant de Savoie, sa mie*. Commentators have more than once pointed out the striking general similarity between the characters of Adolar and Euryanthe, and Lysiart and Eglantine in *Euryanthe*, and those of Lohengrin and Elsa, and Telramund and

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Friday Afternoon, October 23, at 2.30 o'clock.

Saturday Evening, October 24, at 8.00 o'clock.

PROGRAMME.

Chabrier - - - - - - Overture, "Gwendoline"
(First Time.)

Tschaikowsky - - Concerto for Piano forte, No. 1, in B-flat minor

Dvorak - - - - - - - Rhapsody No. 3
(First Time.)

Mozart - - - - - Symphony in C major ("Jupiter")

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Ortrud in Wagner's *Lohengrin*. The overture is the only part of the opera that has well maintained its place in the standard repertory.

The overture, in E-flat major, opens with one of those impetuous rushes of the whole orchestra which were peculiarly characteristic of Weber. Indeed the first two phrases of the overture to *Euryanthe* are surpassed in brilliancy and dash only by the corresponding phrases in the *Allegro con fuoco* of the overture to *Oberon*. After this startling exordium the united wind instruments expose a commanding theme in full harmony, a theme taken from a passage of Adolar's in the first finale of the opera. It is carried through with incomparable brilliancy, the strings soon coming in with some energetic passage-work on figures taken from it and from the initial onslaught of the full orchestra; the rhythms are of the liveliest and most vigorous character—rapid triplets and nervous dotted eighths and sixteenths; but now comes one of those sharp contrasts of which Weber's wonderful dramatic sense made him the consummate master. A mighty *fortissimo* B-flat of the entire orchestra, a rousing tattoo of the kettle-drums, and a quieter transitional phrase of the 'celli lead over to a gracefully buoyant and tender second theme, softly sung by the first violins over the simplest of sustained harmony in the other strings. The poignant dramatic effect does not reside merely in the ordinary contrast between a martial tune and a love-melody, between *fortissimo* and *piano*, but far more in that between the nervously energetic rhythms of the first theme and the serene absence of any rhythmic device whatever in the accompaniment of the second. This second theme seems to float calmly past us as on the unruffled waters of some mountain lake. After the opening phrases of the second theme the accompaniment grows more rhythmically animated, with flowing *arpeggi* in the second violins and 'celli. Then the brilliant initial rush of the orchestra returns once more, a strong climax is reached, and then all gradually dies away to silence over an organ-point on B-flat, the strings persistently harping on the rhythm of the dotted eighth and sixteenth.

Now we come upon one of the most originally poetic episodes in all Weber. The passage is borrowed from the scene in the forest in the second act of the opera. In slow *Largo* eight violins *solì e con sordini* play the most mysterious sustained harmonies in scarcely audible *pianissimo*, the violas soon entering beneath them with a subdued *tremolo*, like the soft rustling of leaves.*

After this brief *largo* episode we come to the free fantasia; the original tempo, *Allegro marcato molto con fuoco*, returns, and the 'celli and double-basses softly take up an inversion of the first theme of the wind instruments in the first part of the overture. This theme is then worked out fugally in conjunction with a vigorously rhythmic counter-subject. This *fugato* constitutes the whole free fantasia.

The third part is a tolerably exact reproduction of the first, save that the martial theme of the wind instruments is omitted, and the second theme now comes in *fortissimo* in the tonic E-flat major in the entire orchestra. An exuberantly brilliant coda closes the whole. This overture is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 pair of kettle-drums, and the usual strings.

* It is this famous passage that Wagner transcribed for brass instruments in the Funeral Symphony he wrote for the burial of Weber's remains in Dresden in 1844—the muffled snare-drums doing duty for the *tremolo* on the violas in the original.

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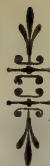
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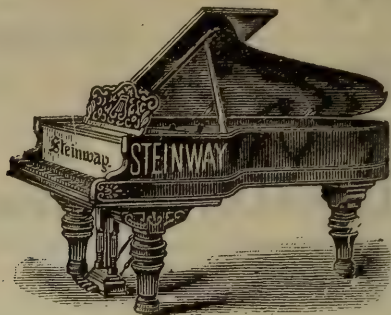
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Friday Afternoon, October 23, at 2.30 o'clock.

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PROGRAMME.

Emmanuel Chabrier - - - - Overture to "Gwendoline" ✓

(First time in Boston.)

Peter Ilyitch Tschaikowsky - - - Concerto for Pian forte, No. 1,
in B-flat minor, Op. 23 ✓

- | | | |
|------|--|-----|
| I. | Andante non troppo e molto maestoso (B-flat minor) | 3-4 |
| | Allegro con spirito (B-flat minor) | 4-4 |
| II. | Andantino semplice (D-flat major) | 6-8 |
| | Allegro vivace assai (D minor) | 6-8 |
| III. | Allegro con fuoco (B-flat minor) | 3-4 |

Antonín Dvořák - Slavonic Rhapsody No. 3, in A-flat major, Op. 45 ✓

(First time in Boston.)

Wolfgang Amadeus Mozart Symphony No. 49, in C major, "Jupiter" ✓

- | | | |
|------|----------------------------------|-----|
| I. | Allegro vivace (C major) | 4-4 |
| II. | Andante cantabile (F major) | 3-4 |
| III. | Menuetto : Allegretto (C major) | 3-4 |
| | Trio (C major) | 3-4 |
| IV. | Finale : Allegro molto (C major) | 4-4 |

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ALEXIS-EMMANUEL CHABRIER was born at Ambert (Puy-de-Dôme), France, on January 18, 1841, and died in Paris on September 15, 1894. He was educated at the Lycée Saint-Louis in Paris, and, on leaving that establishment, entered the École de Droit with the intention of following the profession of the law. He afterwards became an employee at the Ministère de l'Intérieur. But he had always shown a fondness for music; even while at the Lycée Saint-Louis he took pianoforte lessons of Edouard Wolff, and afterwards studied harmony and counterpoint under Aristide Hignard. But he was really for the most part self-taught, even after he decided to quit the law and adopt music as his profession. He first attracted notice as a composer with two operettas: *l'Étoile*, brought out at the Bouffes-Parisiens on November 28, 1877, and *l'Éducation manquée*, given at the Cercle de la Presse on May 1, 1879. It seems to have been the temporary success of these little works that induced him to give himself up wholly to music as a calling. In 1881 he came out with a suite of pianoforte pieces entitled *Dix Pièces pittoresques*; and in the fall of 1883 published an orchestral rhapsody on original Spanish airs, called *España*. This latter had a striking success at the concerts at the Château d'Eau. In 1884 he entered this establishment as chorus-master; here he helped Lamoureux produce the first two acts of Wagner's *Tristan und Isolde*. He also brought out a scene for mezzo-soprano and female chorus, *la Sulamite*, on March 15, 1885, and selections from his opera of *Gwendoline*. Shortly after this he threw up his position at the Château d'Eau. His *Gwendoline* was brought out entire at the Théâtre de la Monnaie in Brussels on April 10, 1886. A larger and more important work, *le Roi malgré*

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lui, was brought out at the Opéra-Comique in Paris on May 18, 1887 ; its run was stopped after the third performance by the burning of the theatre on the night of May 25 ; but the opera was considered sufficiently successful to warrant its revival on November 16, after the Opéra-Comique had taken up its quarters at the old Théâtre-Lyrique. Chabrier was one of the more prominent lights of the new French school ; he was a master of orchestration and especially noted for his skill in making the most of his ideas. He has been charged, however, with a certain vagueness of artistic purpose ; he certainly gave signs of following very different and mutually irreconcilable musical tendencies in his works, and it is probable that he died before he had really crystallized an individual style of his own.

OVERTURE TO "GWENDOLINE" EMMANUEL CHABRIER.

This overture, *Allegro con fuoco* in C minor (2-2 and 6-4 time), presents the extended continuous development of a few pregnant phrases which are so closely related to one another that one is somewhat in doubt whether to recognize them as independent themes or as rhythmic and melodic variants of one and the same central idea. The form is quite free, and the development exceedingly elaborate and protracted. It is almost needless to say that the composition does not lend itself readily to technical analysis. Yet, like some orchestral movements by Richard Wagner, its form is none the less coherent and well-balanced for departing from traditional norms.

This overture of Chabrier's is the first extended composition by a Frenchman in which the present writer has been able to trace anything

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more intrinsic than a merely "theoretical" influence of Wagner. Not a few noted composers of the modern French school have given evidence in their works of having been more or less influenced by Wagner's theories, even by his example—in so far as it reflects those theories. But the Wagnerian influence to be traced in this work of Chabrier's seems something more immediate and personal; it seems to show Chabrier to have been under the influence, not only of Wagner's theories, but of his individual style, his methods, and harmonic habits. That other French composers should not have shown anything similar, is by no means strange; for nothing could be more antipodally opposed than Wagner's style—in his third manner—and that of the general run of French opera-writers.

The instrumentation of the overture to "Gwendoline" is of the fullest, richest, most sonorous description. Here, too, Chabrier follows Wagner more closely and sympathetically than he does Berlioz—the great model of most of his fellow-countrymen. The overture is scored for 2 flutes, 1 piccolo-flute, 1 oboe, 1 English-horn, 2 clarinets, 1 bass-clarinet, 4 horns, 3 bassoons, 2 cornets, 2 trumpets, 3 trombones, 1 bass-tuba, 1 pair of patent kettle-drums (the tuning of which can be quickly changed), bass-drum and cymbals, triangle, 2 harps, and the usual strings. The score bears no dedication.

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This concerto was publicly played for the first time on any stage in the Boston Music Hall by Hans von Bülow on October 25, 1875; the orches-

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tra was conducted by Mr. B. J. Lang. This was probably the only time in the history of our city that an important work by a great, world-famous composer has been actually brought out here.* The present writer was one of the small knot of musicians and music-lovers present at the first rehearsal. None of us will ever forget the puissant impression made by the first few measures — the opening horn-phrase, the crashing chords of the orchestra, and then that grand melody of the violins and 'celli. We had no idea of what von Bülow was playing, but soon came to the conclusion that here was something by a new man; questions were showered upon little Wertheimer (von Bülow's business agent), as he passed through the hall. "Tschaikowsky, Tschaikowsky," was the hurriedly whispered reply, accompanied by looks full of important augury. Who Tschaikowsky was, few if any of us then knew; this outlandish name, which most of us even failed to catch, told us nothing. But, before the rehearsal was over, it had become evident enough that this new Tschaikowsky was *somebody*.

This first performance, which came just twenty-one years ago, wanting one day, was followed by others. Mr. Lang played it a year or two later at one of the old symphony concerts of the Harvard Musical Association, and again at the concert by the Boston Symphony Orchestra, given on February 21, 1885. It was last played here by Mme Helen Hopekirk, at the symphony concert of January 24, 1891.

The first movement begins with a long introduction, *Andante non troppo e molto maestoso* (3-4 time). This introduction is based and developed wholly on a theme of its own. It opens in B-flat minor with six measures

*There was another "first" connected with the history of this concerto: the first cablegram ever sent from Boston to Moscow was from von Bülow to Tschaikowsky, announcing the success of the work.

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of preluding by the full orchestra on the initial figure of the theme, given out *fortissimo* by all the horns in unison against crashing chords. This short prelude ends with a modulation to the relative D-flat major — in which key the introduction properly is — upon which the pianoforte comes in with great swept chords accompanying the majestic theme, which is sung by the first violins and 'celli in octaves, the wood-wind and horns supplying a background of sustained harmony. Then the pianoforte takes up the theme, with considerable figural ornamentation, against a *pizzicato* accompaniment in the strings and a background of sustained harmony in the clarinets, bassoons, and horn. But the solo instrument soon leaves the melody half-developed to work out a short unaccompanied cadenza on its initial figure ; after which a series of close imitations on this figure between pianoforte and orchestra lead to a complete repetition of the great D-flat major theme by all the violins, violas, and 'celli in double octaves against sustained harmonies in the wood-wind and horns, *staccato* chords in the trumpets and trombones with short rolls on the kettle-drums, and a brilliant series of repeated chords (in the nervous rhythm of the dotted sixteenth and thirty-second) on the pianoforte. Then follows a brief coda, in which the theme dies away in the strings against descending arpeggi in full harmony in the pianoforte and ascending ones in the flutes and clarinet. Soft, solemn harmonies in the horns, trumpets, and trombones lead over to the key of B-flat minor and to the main body of the movement. This magnificent introduction was what first established Tschaiikowsky's reputation here ; a reputation which waned considerably during many succeeding years, until his *Romeo and Juliet* and *Pathetic* symphony came to restore it and raise it higher than ever.

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The main body of the movement, *Allegro con spirito* in B-flat minor (4-4 time), opens with six measures of preliminary preluding of the pianoforte on the rhythm of the first theme — the peculiarly nervous, jerky rhythm of the first two eighth-notes of a triplet, followed by an eighth-rest ; the same rhythm that we find in the famous violin accompaniment in the introduction to Wagner's *Tannhäuser* overture. With the seventh measure a string accompaniment in plain chords sets in, and the theme proper begins ; a most original theme, full of rude Cossack uncouthness. Some transitional passage-work of the orchestra, accompanied by flowing arpeggj in the pianoforte, leads to a repetition of the theme by the solo instrument in rapid "double-shuffle" octaves against a *pizzicato* accompaniment in the strings. As the theme dies away in the depths of the pianoforte, the wood-wind and horns announce the expressive, sighing second theme — still in B-flat minor — which the solo instrument soon takes up and repeats by itself. Then the muted strings announce a sensuous, half-dreamy, half-caressing subsidiary in A-flat major (dominant of the relative major), the pianoforte coming in between the phrases with little sighing reminiscences of the second theme. This is followed by an extended development of the second theme by pianoforte and orchestra together, leading to a strong cadenza-like transitional passage, after which the sensuous subsidiary returns in the muted strings, now adorned with running counterpoint in triplets, and is further developed by pianoforte and orchestra together. Long flowing arpeggj of the solo instrument against sustained chords of A-flat major in the wood-wind and horns bring the first part of the movement to a calm, voluptuous close.



Mr. H. S. Wilder

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The free fantasia begins with a long-drawn contrapuntal working-out of figures from the subsidiary and the first theme by the orchestra, rising *crescendo e sempre più crescendo* to an overwhelming climax. Then the pianoforte sets in with a tremendous cadenza on figures from the second theme, from which a new motive is gradually developed and forthwith worked out with the greatest energy by solo instrument and orchestra together. After a while the working-out reverts to the subsidiary and first theme in the orchestra against brilliant passage-work in the pianoforte, until the first theme returns in its integrity in the tonic, in the shape in which it appeared on its second repetition in the first part of the movement.

Here the third part begins; its development differs somewhat from that of the first part. The second theme, which now appears in B-flat major, is far more extendedly treated, leading to a long cadenza (most of which is often cut out in performance); then the subsidiary returns, also in B-flat major, and is worked up in climax by pianoforte and orchestra as a conclusion-theme, this new development forming the coda of the movement.

The second movement, *Andantino semplice* in D-flat major (6-8 time), might almost be called a slow movement and scherzo in one. It begins with a simple little lullaby melody, sung by the flute to plain *pizzicato* chords in the muted strings; this melody is then repeated by the pianoforte to a somewhat more elaborate string accompaniment. Then follows a curious second theme, principally in D major,—it makes one think rather of the Christmas music of some weird *pifferari* of the Steppes,—given out first by the oboe, clarinets, and bassoons, then taken up by the pianoforte, while scraps of the tender first theme return in various orchestral instruments. Then the first theme returns in its integrity in D-flat major in the 'celli

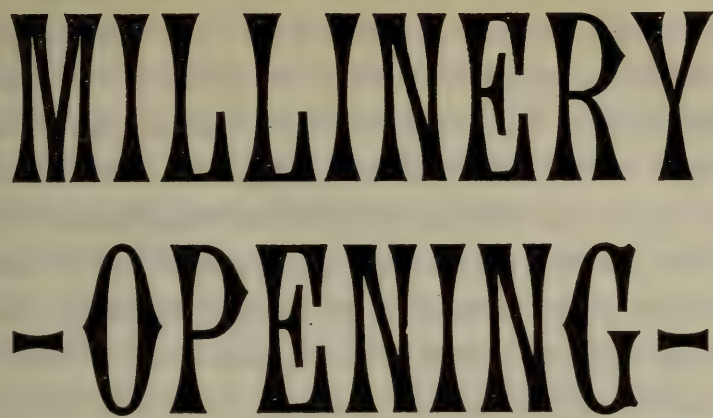
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against an arpeggio accompaniment in the solo instrument. Now the tempo changes to *Allegro vivace assai*, and the key to D minor; we come to the second part of the movement — which, as I have said, might be called a scherzo in itself. After some tricky preluding in the pianoforte, the violas and 'celli come in with the daintiest waltz-theme, which is worked up with considerable elaborateness by the strings, and now and then some of the wood-wind, against an undulating figural accompaniment in the solo instrument. Then, after a cadenza of the pianoforte, the simple lullaby melody of the first theme returns in the tonic, D-flat major, and is developed rather more elaborately than before by pianoforte and orchestra.

The third movement, *Allegro con fuoco* in B-flat minor (3-4 time), is a rousing rondo on three themes. Its plan is this:

After four measures of fitful orchestral preluding, the pianoforte announces and carries through the first theme — a rude, boisterous dance-tune, full of Cossack fierceness — at first alone, then against contrapuntal counter-phrases in the strings *pizzicati* and the wood-wind. Then the pianoforte repeats part of the theme in somewhat fuller writing, over a *pizzicato* accompaniment in plain chords — these chords falling upon the first beat and the second half of the second, so that the accompaniment seems to be in 6-8 time, while the theme is in 3-4.

This extended exposition of the first theme is immediately followed by that of the second, which comes in a resounding *fortissimo* orchestral *tutti* in G-flat major. This second theme, in much the same rhythm as the first, has an accent of the wildest joviality; it is perhaps rather *canaille* in character — like the opening theme in Bizet's *Carmen* — but is none the less strikingly characteristic and consonant with the general temper of the

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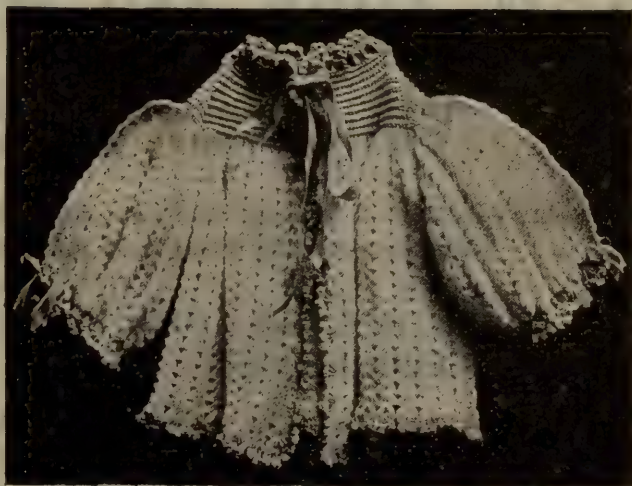
movement. After its simple exposition by the full orchestra, it is taken up and briefly developed by the pianoforte, its development being unexpectedly cut short by the apparition of the third theme in the violins. This triumphant melody in D-flat major (relative major of the tonic) is concisely exposed by the violins in octaves over syncopated chords in the horns and a *pizzicato* bass. It is then developed by the pianoforte against a quiet harmonic accompaniment in the strings.

Soon the first theme returns in the solo instrument (and in the tonic), the orchestra pitting a new contrapuntal counter-figure against it, a figure in the lightly-skipping rhythm of the dotted sixteenth and thirty-second. Some arduous working-out now ensues, in which both solo instrument and orchestra take part, leading to a *fortissimo* return of the second theme as an orchestral *tutti* in A-flat major.

What next follows is nearly a repetition of what has gone before: brief development of second theme (in G-natural major) by the pianoforte, reappearance and development of third theme (in E-flat major), and return and still further working-out of first theme (in the tonic, B-flat minor). This is strictly in accordance with the canons of the three-theme rondo.

The second working-out of the first theme against the skipping counter-figure leads over to some protracted developments in the orchestra on the counter-figure just mentioned and another, taken from the third theme, over a long dominant organ-point (F). This long orchestral climax is followed by some rushing octave-passages in the solo instrument, which lead to a triumphant return of the third theme, *fortissimo* in pianoforte and orchestra together, in the tonic, B-flat major. After this the tempo changes to *Allegro vivo*, and a rushing coda on the first theme ends the movement.

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ENTR'ACTE.

MUSIC AND THE EYE.

It is tolerably well known by this time that it was one of Wagner's pet fads to have the orchestra sunk out of sight at operatic performances. His prime object in this was that nothing, especially nothing liable to attract attention, should be interposed between the listening spectator's eye and the dramatic picture unfolded before him on the stage. Darkening the auditorium was another means toward the same end. It has not only the effect of making the stage-lighting seem more brilliant by contrast with the darkened house, or of rendering it possible to have a completely darkened stage as well; it effectually prevents one's fellow-spectators from obtruding their persons upon one's vision, and thus distracting the attention from the main business in hand,—the dramatic action on the stage. The importance of the invisible orchestra is a point to which Wagner returns again and again in his writings. The movements of conductor, string-players, and drummers, not to mention the sometimes rather ludicrous facial distortions of the players on wind instruments, seemed to him exceedingly liable to act disturbingly and distractingly upon the spectator. All this is the world's common property now, and I doubt whether many persons will feel inclined to differ with Wagner about it.

But I mistake much if Wagner did not carry his objection to the movements of conducting and playing musicians being obtruded upon the vision of an audience still farther than this. I should be puzzled now to point to the exact passage in his writings; neither have I the slightest inclination to take the trouble of looking it up. But I am pretty sure I remember reading somewhere in his manifold works that he felt the visibility of even a concert orchestra to be a serious drawback to complete musical enjoyment on the part of the listener; in the same kind, if perhaps not to the same degree as that of an opera orchestra. And here is just where I fail to agree with him.

Music is, after all, a kind of indeterminate speech; if it have none of the definiteness of what is properly called speech, it has more than its emotional potency. At any rate, music is a series of sounds consciously addressed to the listener by the performer, and with perfect distinctness of purpose. Now, in our daily life we seldom find any direct appeal made to our ear that is not accompanied by an auxiliary appeal to our eye as well. As human beings are now constituted, it is the blind alone—or people listening at a telephone—who hear with the ear only. Human speech is

nearly always accompanied by at least something of gesture or some change of facial expression ; and, the more emotional the speech, the more noticeable will be the gesture or play of feature. Except in the case of some stolid Anglo-Saxons or Teutons, some such appeal to the eye seldom fails to accompany a voluntary appeal to the ear ; with the Latin races this auxiliary appeal to the eye is the invariable accompaniment of speech, and often does more than half the business. One might say, for instance, that the average South-Italian habitually helped out his gestures and facial expression with his speech, instead of helping out his speech with expressive play of feature and gesticulation. And it may be said in general that any sort of speech, especially of emotional speech, without something of accompanying gesture or play of feature, without at least some synchronous appeal to the eye as well as to the ear, strikes us instinctively as unnatural and constrained. The men in our acquaintance who, like Baron Puck in Offenbach's *Grande Duchesse*, says things fit to make you jump, without moving a feature, are rather noticeable for that peculiarity. The absolutely ungesticulating actor is unknown on any stage.

Now, it would be strange indeed if our instinctive relations to music — as an art of expression appealing to the ear — were totally different from our habitual relations to other forms of expression which appeal to the ear. And, if we habitually look for some accompanying appeal to the eye in the case of ordinary speech, it is quite natural for us to look for a similar appeal to the eye in the case of music.

I cannot think my personal experience in this matter wholly unique ; most of my readers must have had a similar experience. I cannot think, for instance, that I am alone in finding the stolid stage-bearing and unemotional, church-solemn faces of many Anglo-Saxon concert singers exceedingly disturbing and well-nigh hopelessly destructive of my musical receptivity. A rousing drinking-song, sung by a chorus of men with nothing but a stern sense of duty painted upon their respectable countenances, speaks

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less forcibly of the exhilaration of wine than of the possible necessity of bromides — as a palliative of the after-effects of unpoetic and bestial over-indulgence. A chorus of men who sing drinking-songs with that expression of face — we know it but too well in this blessed land of ours — puts bacchanalian joviality *Katzenjammer* foremost.

As it is with singers, so it is also — if perhaps to a less degree — with players. I have little doubt that a good part of the late Karl Tausig's reputed "dryness" of expression as a pianist really resided in his stolid manner while playing. It is hard to appreciate that a man can be playing emotionally, when he keeps his unmoved eye fixed upon the cornice of the hall! Nothing could be more impassioned than Anton Rubinstein's face and movements while playing; a musician once said hyperbolically that one had rather *see* Rubinstein play than *hear* any one else.

Now, in concealing a concert orchestra from sight, Wagner evidently aimed at doing away with a disturbing and distracting appeal to the eye, one that was calculated to draw away the listener's attention from the music. In doing so, he of course does away with all appeal to the eye whatsoever.

The question in my mind is, however, Is this appeal to the eye — the movements of conductor and players — as disturbing as the absence of any appeal at all? Indeed, I can hardly call it a question in my mind, for my answer is unhesitatingly in the negative, as far as I personally am concerned; and I cannot think my feelings in the matter exceptional. The bodily movements in conducting or playing upon stringed instruments, even the generally slight distortion of the features in playing upon wind instruments, are nothing more nor less than the *concerted gesture and play of feature of the orchestra* while performing music. These are but the natural — and also habitual — appeal to the eye which helps out the musical appeal to the ear. Remember, too, that these movements of which I now

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speaking are—save in the case of exceptionally awkward men—essentially graceful and slightly; the aid they bring to the general musical impression is intrinsically artistic. Then add the enormous power of association. The movements of conductor and players have long been intimately associated in our minds with the sounds, the inflections, the rhythms produced. As far as our experience goes, the appeal of an orchestra to our ear has seldom, if ever, been divorced from just this appeal to our eye. I think we should miss it terribly, were it taken from us. Unaccustomed as we are to receiving emotional impressions through one sense alone, we should lose a good part of the force of the purely auditory appeal, if our eye were left idle; and who shall compute the mischief the anti-musical Satan of wool-gathering finds still for idle eyes to do?

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Music is both a science and an art, saith the metaphysician. And critics take good care that their readers shall not forget that it is a science, no matter what these same readers may think of it as an art.—GIROLAMO FINOCCHI, *La Contadina scientifica*.

Brissot says that “music, which teachers formerly proscribed as a ‘diabolical art’, begins to make part of the general education.” Even so! But the results of its making part of this general education have not invariably given the lie to the older teachers’ estimate of the art.—HANS SCHWARTEMAG, *Die schönen Künste ethisch betrachtet*.

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Let me listen ! Let me listen ! Do not persist in telling me what emotion to thrill with, but let me thrill as I please. If I thrill wrong, and you right, that is so much in your pocket. The composer is dead ; so he cares not a rap, one way or the other.—PLEUTHRO PAPHYRUS, *Anarchiana*.

Immortality is a questionable thing. Even that restricted immortality which keeps a great man's name and works alive in the memory and use of mankind for a season or two longer than the little man's. For a man who has become immortal in both senses may in time find his pet works distorted beyond recognition.—DIOGENE CAVAFIASCHETTO, *Paralipomena*.

The great men who have written what was in them to write, and written it because they had it to say, have often had their meed of unsought glory. But the men who have written for glory have still oftener gone thither. MONTGOMERY BULLYCARP, *The Transcendental Traveller's Guide*.

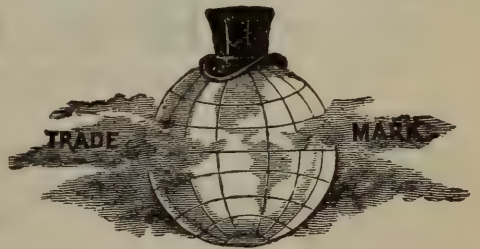
And dost thou tire of the great old things — hearing them year in and year out ? Well, "only the ancients could be always classic," and thou art only old, not ancient. But, if thy ear grows dulled by yearly repetition, remember that there are younger and fresher ears around thee ; and these are best fitted to drink in the high message of the great old things, a message in no wise repeated by the newer ones for which thy jaded ear is still a-prick.—DIOGENES SPATZ, *Ueber Kunst und Dummheit*.

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I am a man of my own time ; I was born into it, I live in it — and in it alone. My time may be a hideous time, for aught I know — or care ; but it is mine. And the men of my time speak the language I can best understand ; they speak it fluently, and I catch their slightest innuendoes without effort. Do I regret other times and ages ? How can I ? If I did, I should regret being myself.—JEAN GUILLEPIN, *Ce qu'on puise dans un puits*.

SLAVONIC RHAPSODY NO. 3, IN A-FLAT MAJOR, OPUS 45.

ANTONÍN DVOŘÁK.

This composition is based on a single theme — first given out by the harp alone, then further developed by the wood-wind — which, however, appears in so many different rhythmic guises that it may fairly be said to multiply itself. The rhapsody is quite free in form, being laid out on the following plan.

I. *Andante maestoso* in A-flat major (9-8 time) ; the theme, in its original shape, is given out by the harp unaccompanied, then further developed by the wood-wind, and later by the harp, wood-wind, and 'celli.

II. *Allegro assai* in A-flat major (2-4 time) ; a long development of the theme in a somewhat altered shape by various orchestral combinations. At length, in a rousing *fortissimo* of the full orchestra (without trombones), the theme assumes quite a new shape, although hints at its original form soon return. Still a third shape of the theme — closely related to the second, if not recognizably so to the first — appears in a *fortissimo* outburst in C major.

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III. The theme returns in its original shape, *Poco Andante* in A-flat major (9-8 time), in the wood-wind, and undergoes a brief new development, leading through an *Allegro assai* in B major, then in A-flat major (2-4 time), in which it appears in both its first and second forms, to

IV. *Meno mosso* in A-flat major (2-4 time), *Più mosso, quasi tempo primo, Poco Andante* (4-4 time), *Allegro* (2-4 time), and finally *Quasi Andante* (2-4 time). In this coda of the composition the theme appears in two new rhythmic versions.

The whole composition is exceedingly brilliant, and much of the working-out very elaborate. It is scored for 2 flutes (both of which are exchanged for piccolo in the coda), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, harp ("if possible, two"), 1 pair of kettle-drums, bass-drum and cymbals, triangle, and the usual strings. The score bears no dedication.

SYMPHONY NO. 49, IN C MAJOR, "JUPITER."

WOLFGANG AMADEUS MOZART.

(Born at Salzburg on Jan. 27, 1756; died there on Dec. 5, 1791.)

This was Mozart's last symphony. Who gave it the now universally recognized title "Jupiter" is not known; but it was not Mozart himself. The familiar first theme of the Finale was used by Mozart also in the *Credo* of his Mass in F. The symphony, together with the ones in E-flat major and G minor, was written between June 26 and August 10, 1778 — this one being written in fifteen days. The autograph score is now in the possession

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of Julius André, of Frankfort a/ M. Mendelssohn was the first to show that a favorite passage of seven measures near the close of the *Andante* in the current version was altered from the original autograph. The symphony was first given in this country by the New York Philharmonic Society in the season of 1843-44. The name "Jupiter" probably referred to the (supposable) "thunder and lightning" of the triplet *fusées* of the strings and wood-wind in the opening measures of the first movement. At least, very similar *fusées* precede the general cry of "*Odi il tuon* ' ! (Hear the thunder !)" in the first Finale of *Don Giovanni*.

The first movement, *Allegro vivace* in C major (4-4 time), opens immediately with the exposition of the first theme by the full orchestra. This theme is in two sections: in the first the thundering triplets of the full band alternate with a softer melodious phrase of the strings; the second is one of those martial, march-like passages, with a characteristic rhythm in the trumpets and kettle-drums, of which Mozart was especially fond, and ends with strong emphasis on the dominant. This simple exposition is followed, not by a subsidiary nor second theme, but by an extended development, almost a working-out, of all the figures in the first theme in conjunction with some new counter-figures. This development, which covers thirty-two measures, ends by half-cadence on the dominant of the dominant (chord of D major). Then the strings give out the second theme: a yearning phrase, ascending by two successive semitones, followed by a brighter, almost rollicking one — is it Jove laughing at lovers' perjuries? — the bassoon and flute soon adding richness to the coloring by doubling the melody of the first violins in the lower and upper octaves. This second theme is in the dominant, G major, the development ending with a modulation back

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to the tonic, in which key, but in the minor mode, a strong subsidiary of brilliant passage-work sets in, ending, however,— as the development of the first theme did,— with a half-cadence on the dominant of the dominant. Now comes a bright, laughing — in fact, almost tittering — conclusion-theme in the dominant, the first part of the movement ending with a return of the martial rhythm of the second section of the first theme.

The free fantasia is long for Mozart, and exceedingly elaborate and thorough in its working-out of the thematic material already presented, omitting, however, all mention of the second theme.

The third part of the movement is an almost exact reproduction of the first, but with the following changes of key: second theme now in C major; subsidiary passage-work in F minor; conclusion-theme in C major. There is no coda.

The second movement, *Andante cantabile* in F major (3-4 time), is in that rather vague and rudimentary application of the sonata form which is not uncommonly met with in slow movements of the period. Its first part presents the successive development of three contrasted themes, which may be taken as first, second, and conclusion-theme, but are so welded together that their succession seems almost like a piece of continuous melodic development. The second part consists of some more elaborate developments on the same material, the second theme, however, appearing before the first. At the end of the first part there is a double-bar with repeat-sign; this repeat is often omitted in performance.

The third movement, Menuetto: *All' tto* in C major (3-4 time) — with Trio also in C major — is strictly in the traditional minuet form. Its principal theme begins with the inversion of the initial figure (the chromatic

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Friday Afternoon, October 30, at 2.30 o'clock.

Saturday Evening, October 31, at 8.00 o'clock.

PROGRAMME.

Mrs. H. H. A. Beach - - Symphony in E minor, "Gaelic," Op. 32
(MS. First Time.)

Massenet - - - - - Aria, "Hérodiade"

Brahms - - - - - Variations

Leoncavallo - - - - - Aria, "I Pagliacci"

Weber - - - - - Overture, "Freischütz"

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sigh) of the second theme of the first movement; and this "sigh" reappears in a slightly curtailed form in the flute, horn, and bassoons in the Trio.

The fourth movement, Finale: *Allegro molto* in C major (4-4 time), has often been called—and has become famous as—a "fugue on four subjects." Like the first movement, it is really in 2-2 (*allabreve*) time; but Mozart, as was not unusual with him, has omitted the hair-stroke through the "C" of common time—a detail in the use of which he was habitually exceedingly lax. As far as the "fugue on four subjects" goes, the movement can hardly strictly be called a fugue; it is a brilliant rondo on four themes, and the treatment of this thematic material is for the most part of a fugal character—the responses are generally "real," instead of "tonal." Ever and anon come brilliant passages for the full orchestra which savor more of the characteristically Mozartish "*tutti* cadences" to the separate divisions of a rondo, or other symphonic movement, than they do of the ordinary "diversions" in a fugue. Still fugal writing of a sufficiently strict character certainly predominates in the movement. For eviscerating elaborateness of working-out,—all the devices of *motus rectus* and *motus contrarius* being resorted to; at one time even the old *canon cancrizans*,—this movement may be said almost to seek its fellow. It is at once one of the most learned and one of the most spontaneously brilliant things Mozart ever wrote.

This symphony is scored for 1 flute, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings. The score bears no dedication.

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Haydn - - - - Quartet in D major, Op. 64, No. 5

Dvorak - - - - Quartet in A-flat major, Op. 105
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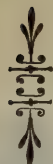
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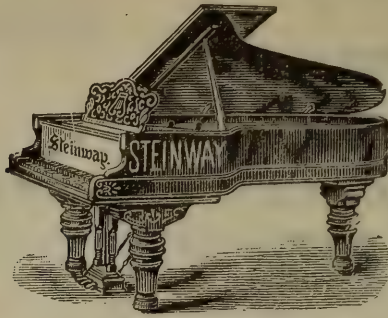
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Third Rehearsal and Concert.

Friday Afternoon, October 30, at 2.30 o'clock.

Saturday Evening, October 31, at 8.00 o'clock.

PROGRAMME.

Mrs. H. H. A. Beach - - Symphony in E minor, "Gaelic," Op. 32

(MS. First Time.)

- | | | |
|--|-----------|------|
| I. Allegro con fuoco (E minor) | - - - - - | 6-8 |
| II. Alla Siciliana (F major) | - - - - - | 12-8 |
| Allegro vivace (F major) | - - - - - | 2-4 |
| III. Lento con molto espressione (E minor) | - - - - - | 6-4 |
| IV. Finale: Allegro molto (E minor) | - - - - - | 2-2 |

Jules Massenet - - Air, "Vision Fugitive," from "Hérodiade" ✓

Johannes Brahms - Variations on a Theme by JOSEF HAYDN ("Chorale
Sancti Antoni"), in B-flat major, Op. 56a ✓

Ruggiero Leoncavallo - - - - Prologue to "Pagliacci" ✓

Karl Maria von Weber - - - Overture to "Der Freischütz" ✓

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MRS. H. H. A. BEACH (born AMY MARCY CHENEY) was born at Henniker (Merrimack County), New Hampshire, on September 5, 1867. Her parents came of very old New England colonial stock; Charlotte Cushman and Major-General Dearborn had the same ancestry.

Her musical talent showed itself very precociously; at the age of four, musical ideas already began to take definite shape in her mind, and she soon began writing little compositions out of her own head. Even before she had taken any theoretical instruction, her writing was found to be musically correct. She had an accurate ear for absolute pitch by nature. Her musical education was begun by her mother, who taught her the piano-forte; and this education was continued — as far as regards the pianoforte — under Junius W. Hill, C. L. Capen, Ernst Perabo, and Carl Baermann. She also studied harmony under Prof. J. W. Hill of Wellesley College. But, with this exception, she has been entirely self-taught in musical theory and composition. After leaving Prof. Hill's care, she pursued extended and systematic courses of study in counterpoint, fugue, musical form, and instrumentation by herself, making translations of the treatises by Berlioz and Gevaërt to aid her in the last-named study. For the last fourteen years she has made a systematic practice of studying analytically all the best works performed by the Boston Symphony Orchestra, before, during, and after the performance; she was advised to this course by Mr. Wilhelm Gericke. In this an unusually accurate memory, as well as her keen ear for absolute pitch, was of great aid to her.

Her first public appearance as a pianist was in the Boston Music Hall on October 24, 1883 — she being then sixteen; on this occasion she played

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Moscheles's G minor concerto, opus 60, with orchestra. During the ensuing winter she gave several recitals. At the age of seventeen she played Chopin's F minor concerto with the Boston Symphony Orchestra under Mr. Gericke, and the Mendelssohn D minor concerto with Mr. Theodore Thomas's orchestra. Since then she has appeared at concerts and given recitals in Boston and elsewhere almost every season, the programmes of some of her recitals being made up wholly of her own works. With our Symphony Orchestra she has played concertos by Beethoven, Mozart, Chopin, and Saint-Saëns.

With the exception of a couple of songs, all her compositions have been published since her marriage in 1885. The list includes a Mass in E-flat major, brought out by the Handel & Haydn Society in 1892; a scena and aria, "*Eilende Wolken*," with orchestra, sung by Mrs. Alves at a concert of the New York Symphony Society, under Mr. Walter Damrosch, in the same year; a Festival *Jubilate* for chorus and orchestra, brought out under Mr. Theodore Thomas's direction at the dedication of the Woman's Building at the Columbian Exposition in Chicago; besides over sixty shorter works for pianoforte, one or more voices, violin, &c., also several cantatas. Her latest completed composition is a sonata for pianoforte and violin.

SYMPHONY IN E MINOR, "GAELIC" (MS.), OPUS 32. MRS. H. H. A. BEACH.

The first movement, *Allegro con fuoco* in E minor (6-8 time), opens *pianissimo* with a tremulous chromatic passage in the strings which goes on gradually increasing in force and fulness of scoring until it reaches the *fortissimo* of the full orchestra. This passage may be regarded either as a

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first member of the first theme, or as a sort of introduction to it.* After sixteen measures of this chromatic whizzing, the first theme proper sets in, first in the trumpets, then in the horns, then in the wood-wind against a *pizzicato* accompaniment in the strings; it is developed at some length by the full orchestra (with a sparing use of the trombones, however) and makes way, after a measure of *ritardando* (2-2 time), for a lighter first subsidiary, in which the skipping rhythm of the "dotted triplet" plays a prominent part. This subsidiary (also in E minor) begins *piano* and is developed in *crescendo* to *fortissimo*. A descending arpeggio passage in the strings leads to a reminiscence of the first theme in the horn, and then the chromatic passage returns, *Poco più tranquillo*, in the strings, leading to another hint at the first theme, and then to the entrance of the melodious second theme in the clarinet, the strings still keeping up their subdued chromatic whizzing. The second theme is, in its turn, briefly developed—its tonality is very shifting, it beginning in G major, then passing through B major, B minor, C minor, B-flat major, and other keys until it comes to a closing cadence in G major. It is followed by a brisk little conclusion-theme of Gaelic folk-song character (in G major) which enters first in the oboe, then is answered canonically by the flute, and dies away in the strings.

On a return to *Tempo primo*, the free fantasia begins with the whizzing chromatic phrase of the strings, and is carried through at great length and with much contrapuntal elaboration. It ends with quite the Beethovenish "moment of exhaustion," after which a recitative-like solo of the clarinet

*The relation between this introductory chromatic phrase and the first theme proper is somewhat like that between the two members of the first theme (or call them first theme and counter-theme) of the first movement of Schubert's B minor (unfinished) symphony; though the parallel is not quite exact.

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leads over to the third part of the movement. This is developed pretty closely on the lines of the first part, and is followed by an extended coda, with which the movement ends.

The second movement opens with a graceful melody, *Alla Siciliana* in F major (12-8 time), in which the characteristic rhythm and tranquil, flowing grace of the *Siciliano* are strongly marked. It begins in the horn and strings, and is then further developed by the oboe, clarinets, and bassoons, the flute and horns coming in at one time as the *piano* swells to *forte*. Then follows a brisk, tricksy scherzo movement, *Allegro vivace* in F major (2-4 time), with nimbly scurrying violins, which is very fully developed, little hints at the preceding *Siciliano* melody cropping up every now and then. Then the slower *Siciliano* returns in its original shape and is more extendedly developed than at first, a few measures of the bright *Allegro* coming back at the end to close the movement. This movement is the one which corresponds to the scherzo in the traditional symphonic form. Considering the character of its two contrasted sections—the slow *Siciliano* and the brisk, sprightly *Allegro vivace*—one might almost call it a scherzo between two trios, instead of two scherzos with a trio between the

The third movement, *Lento con molto espressione* in E minor (6-4 time), opens with some contrapuntal preluding in the wind instruments, kettle-drums, and basses *pizzicati*, after which a solo violin leads over to the entrance of the first theme. This, a melody of strongly-marked Gaelic character,—it has the characteristic Keltic closing cadence, from the third degree of the scale to the tonic,—is exposed in elaborate part-writing by

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the muted strings with a solo violin and 'cello (the latter taking the melody). It is followed by a more strenuous second theme, which opens as the little prelude at the beginning of the movement did, and is developed at considerable length. A third theme — of well-marked folk-song character — which appears after a while in the strings is in reality nothing else than a counter-theme to the first. The two are much worked up in conjunction; when the counter-theme makes its first appearance in the first violins, the theme is in the 'celli and basses; then theme and counter-theme appear together in the two clarinets, etc. Still the counter-theme is at times treated entirely by itself, and so may not inaptly be called a true third theme. The development and working-out of this movement are extremely elaborate.

The fourth movement, Finale: *Allegro molto* in E minor (2-2 time), is, like the first, in the sonata form. It opens brilliantly with the energetic first theme *fortissimo* in the full orchestra; the development of this theme is so protracted and elaborate that it has all the character of actual working-out. The same may be said of the development of the martial, folk-song-like second theme that follows it — appearing first in the violas, 'celli, and bassoons in the dominant, B major — which is also worked out as soon as exposed. There is no real conclusion-theme, and the free fantasia is comparatively short, as is not infrequently found to be the case in movements where the themes are very elaborately treated as soon as presented, so that the working-out comes largely in the first and third parts, instead of being confined to the free fantasia and coda. In the coda an augmentation of the second theme returns *fortissimo* in all the strings, except double-basses, in unison (not in octaves), reinforced by the trumpets in unison or

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octaves, against full harmony in the wind instruments; after which the movement comes to a free close in E major.

This symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, a set of 3 kettle-drums, and the usual strings. The score bears no dedication.

AIR, "VISION FUGITIVE," FROM "HÉRODIADÉ" . . . JULES MASSENET.

(Born at Montaud, near Saint-Étienne, France, on May 12, 1842; still living.)

Hérodiade, opera in three acts, the text by Millet and Grémont, the music by Massenet, was first given at the Théâtre de la Monnaie in Brussels on December 19, 1881. It had a success of a season; but when given at the Opéra-Italien in Paris on January 30, 1884, after being partly rewritten by the composer, it failed completely. The air sung at this concert is in the part of Hérode; the original text is:—

HÉRODE.

(*Récitatif.*)

Cè breuvage pourrait me donner un tel rêve!
Je pourrais la revoir, contempler sa beauté!
Divine volupté
À mes regards promise! Espérance trop brève
Qui viens bercer mon cœur et troubler ma raison.
Ah! ne t'enfuis pas, ô douce illusion!

(*Air.*)

Vision fugitive et toujours poursuivie,
Ange mystérieux qui prends toute ma vie,
Ah! c'est toi que je veux voir,
Mon amour, ô mon espoir!

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 Sentir battre ton cœur
 D'une amoureuse ardeur!
 Puis mourir enlacés dans une même ivresse,
 Pour ces transports,
 Pour cette flamme,
 Ah! sans remords
 Et sans plainte je donnerais mon âme
 Pour toi, ô mon amour!
 Vision fugitive, etc.

The literal English prose translation of this is :

HEROD (*Recitative*).— This potion might give me such a dream! I might see her again, gaze upon her beauty! Divine ecstasy, promised to my eyes! Too brief hope that comes to flatter my heart and disturb my reason. Ah! do not escape me, sweet illusion!

(*Air.*)— Fleeting vision always pursued, mysterious angel that takest all my life, Ah! 'tis thee that I yearn to see, O my love! O my hope! Fleeting vision that takest all my life.

To press thee in my arms! To feel thy heart beat with loving warmth! Then to die enchained in one intoxication. For these transports, for this love, Ah! without remorse and without a complaint I would give my soul for thee, my love!

VARIATIONS ON A THEME BY JOSEF HAYDN, IN B-FLAT MAJOR, OPUS 56A.
 JOHANNES BRAHMS.

The theme of these eight variations and finale, known as the *Chorale Sancti Antoni*, is a melody in two sections, of ten and twenty measures respectively; each section is repeated. The theme is exposed in plain harmony by the wind instruments, over a bass in the 'celli, double-basses and double-bassoon; a style of instrumentation evidently intended to sug-

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gest the effect of the organ—in allusion to the ecclesiastical character of the theme.

The variations that follow are for the most part of a free contrapuntal character; they belong to the school of variations in which the great classic masters—Bach and Beethoven—and also Mendelssohn and Schumann have done their finest work in the form. Bach's C minor organ Passacaglia and D minor violin Chaconne; Beethoven's XXXIII Variations in C major for pianoforte, on a Waltz by Diabelli, opus 120; Mendelssohn's *Variations sérieuses* in D minor, opus 54; and Schumann's *Études symphoniques*, opus 13, may be considered as the great models of this style. The variations do not adhere closely to the form of the theme; as the composition progresses, they even depart farther and farther therefrom. They successively present a more and more elaborate free contrapuntal development and working-out of the central idea contained in the theme, the connection between them and the theme itself being often more ideal than real.

In these variations Brahms has followed his great predecessors—and notably Beethoven—in one characteristic point. Beethoven, as Haydn also, often treated the form of Theme with Variations in one sense somewhat as he did the concerto. With all his seriousness of artistic purpose,

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he plainly treated the concerto as a vehicle for the display of executive technique on the part of the performer. Much in the same spirit, he treated the Theme with Variations as a vehicle for the display of musical technique on the part of the composer. In many of his variations he made an actual display of all sorts of harmonic and contrapuntal subtleties. No doubt this element of technical display was, after all, but a side-issue ; but it was very recognizably there notwithstanding. We find a very similar tendency evinced in these variations by Brahms. With all their higher emotional and poetic side, the element of voluntarily attempted and triumphantly conquered difficulty is by no means absent. Like Beethoven, he plainly regards the form as to a certain extent a musical *jeu d'esprit*, if an entirely serious one.

ENTR'ACTE.

SOME POINTS IN MODERN ORCHESTRATION.

Some generally accepted analogies between Music and other arts have not always been so universally acknowledged as they are now. Take, for instance, the analogy between Music and the visual arts — Painting, Sculpture, and Architecture — implied in the common use of the terms Form and Color in connection with the former. That these terms are used in connection with Music by analogy, and by analogy only, is evident enough ; for what elements in a purely auditory art can strictly be spoken of as Form or Color? Yet the world has tacitly agreed to recognize certain elements in Music as analogous to Form in the visual arts, certain other elements as analogous to Color.

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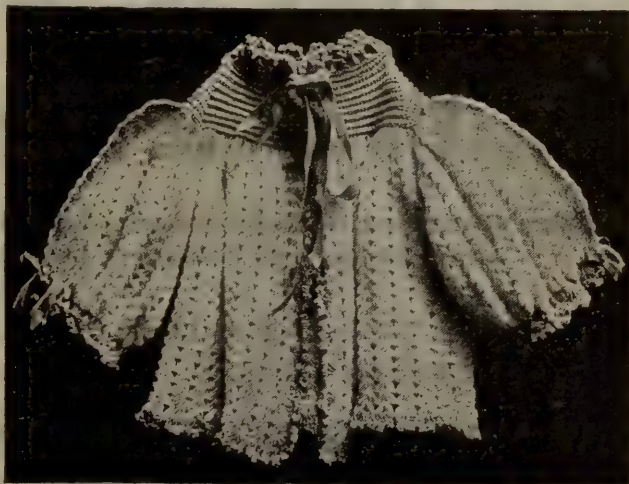
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This general agreement was not, however, come to immediately. In the old days, when the art of Singing was reaching its full development in Italy, the term *Coloratura* ("Coloring") was applied to figural ornamentation—roulades, *gruppetti*, vocal flourishes—in singing. The *aria di bravura*, or *aria d'agilità*, was also called *aria di coloratura*; the Germans took the term, unchanged in meaning, into their own musical vocabulary, and the designations *Coloratursänger* and *Coloratursängerin*—denoting adepts in the art of florid vocalization—have survived to this day. But this is not the sense in which the terms "Color" and "Coloring" are most widely used in connection with Music to-day. Musical "Color" is now generally accepted as having a meaning similar to that of the German *Klangfarbe*—Quality of Tone, or, as recent English writers on Music have translated it, *Clang-tint*. I have elsewhere tried to trace the history of this now generally recognized analogy between Music and the visual arts, which is implied in the common use of a visual term in connection with an auditory art;* let it be enough for me here to have defined the term.

It is at least a curious coincidence, if it indicate nothing deeper, that a growing importance should have been attributed of late years both to Coloring in Music and Coloring in Painting. It is not insignificant that, in the later days of the Italian Renaissance, the city most noted for the gorgeous coloring of its pictures should have been equally famous for the rich color-effects in its music. The Venetian school of Painting—with the Bellinis, Titian, Giorgione, Paolo Veronese, and Tintoretto—was not more noteworthy for its rich coloring then was the old Venetian school of Music—with Andrea and Giovanni Gabrieli. Was this merely a coincidence, or does it tend to show the perception of the analogy I have spoken of to be so deeply rooted in the nature of the human mind, that the climate, hered-

* The reader who is curious in this matter can find my explanation in an article on "Color-Music," published in the June number of the New York *Looker-On*.

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ity, and surroundings which produced great colorists in Painting could not well help producing great colorists in Music also? And may there not similarly be something more than a coincidence in the more and more important place Coloring has occupied both in Painting and Music in modern times? A like tendency has certainly been noticeable in modern Poetry also; a tendency to push mere auditory Color—and ear-charming play of vowel and consonantal sounds—into the foreground. Witness the glowing verse of Swinburne, Rosetti, Baudelaire, Verlaine, and some others, who at times seem to value entrancing or suggestive *Sound* more highly than they do sense.

Upon the whole, we seem to be living now distinctly in the Color Age of the fine arts. Indeed, the modern musician is especially favored by having every mechanical facility for indulging his passion for Color placed at his very elbow. Leaving aside the violin family, what instrument is there which modern mechanical ingenuity has not improved in quality of tone, or whose characteristic clang-tint has not been made more easily and copiously available to composers? And how many new tints have not skilful manufacturers added to the orchestra? The old-fashioned broad-reeded oboe and *oboe di caccia* have made way for the sweeter tartness of the modern oboe and English-horn; the roughness of the old bassoon and *contraffagotto* has been turned to rich mellowness. The smoothly sonorous bass-tuba has supplanted the harsh old ophicleide and grating serpent. Horns and trumpets, which could of yore give out their audible gold and crackling brilliancy only on a few notes, can now attack any semitone in the scale with equal ease and security. The modern horn has a complete chromatic scale of stopped notes, as well as of open notes. Flutes can disport themselves as nimbly and easily now in B major as in D. The harp, "that instrument whose shape in itself is music," has increased in volume of tone and can play in any key you please with equal facility; even chromatic harmonic progressions are no longer forbidden it. Then

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I do not mean to enter upon the question here, whether this modern passion for musical Coloring may, or may not, have run somewhat to excess — to the possible detriment of beauty of musical Form. Yet, leaving this question aside, it seems to me that all the marvellous conquests composers have made in this field of orchestral Coloring have not been an unmixed gain to the art. A conspicuous gain they surely have been; but a gain at the expense of a certain loss, too. The forces which gave the first impetus to this great modern growth of the art of orchestration, were not all purely musical in kind. This growth — like almost everything else in the modern world — has been influenced more or less by a force which has never been entirely eliminable from art-life, and has become less and less so in the present century. This force is dollars and cents. The connection between the power of money and modern orchestration may not seem very plain at first sight; but it exists and has existed, notwithstanding.

As individual art-patronage by crowned heads and wealthy nobles began to wane, artists began to look more and more to the public for their material support. Art conditions grew more democratic; the old royal or noble Mecænas had to abdicate in favor of the Many-headed. And, since direct relations between the artist and his new polycephalous patron became more and more difficult, a new member of society sprang up to act as middle-man between them. In Music this new individual was the manager, the *impresario*, who speculated in musical performances as one would speculate in stocks, wheat, or any other commodity.

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Remember that the manager is, and ever has been, solely and simply a business man; his interest in Music is purely of a financial nature. Where the old royal or noble Mécænas supported musicians — among whom I count composers as well as performers — for his own artistic luxury, the manager supports them for the artistic luxury of the Many-headed *and* the benefit of his own pocket. The artistic luxury of the Many-headed, even, is but a side-issue with him; merely an item which can be utilized toward the principal end: his own emolument. The musician and the Many-headed are to him but the flint and steel with which he purposes striking golden sparks for his own benefit.

Now, as far as regards the present discussion, the most important feature in this change of patronage from the individual wealthy Mécænas to the Many-headed is not that the latter is a more composite entity than the former, nor that it is perhaps possessed of less artistic culture; for, if the composer is worth his salt, he writes to please himself, not to please his patron. The all-important feature is, to my mind, this: the Many-headed, simply by dint of being so, *takes up more room*. Also, though collectively a very Cræsus, the Many-headed is as a rule not particularly rich individually. To put the matter in a nut-shell, for the manager to make money, he must not ask unreasonably high prices, and must *de facto* be able to count on large audiences. And large audiences can be housed only in large halls. Here is where dollars and cents come in as a conditioning influence upon the art of modern orchestration. The modern composer must so score his works as to make them effective in large halls; else he will find to his sorrow that he is exercising what one of the old Nuremberg Master Singers once ruefully called "*eine brodlöse Kunst* (a breadless art)." His compositions will make no effect, and those of his fellow-craftsmen will — not to his personal advantage.

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have had an immense influence upon the art of orchestration as it is practised today. At first composers tried to win the victory over sound-absorbing space by comparatively simple and ingenuous means: by an inordinate use of the heavy brass and instruments of percussion. It is on record how Rossini "waked up" the drowsy audience at the Académie de Musique in Paris by letting his bass drum and cymbals strike *fortissimi* on every beat of the measure in one of the finales of his *Siège de Corinthe*. Duets and even choruses in unison came into fashion—with the same end in view. Then, after Berlioz had appreciated and exploited the possibilities of the augmented modern orchestra, composers began to resort to more complex, ingenious, and learned methods of increasing the volume and penetrating power of orchestral tone,—by massing large numbers of instruments upon particular parts, by extended "doubling," etc. The increased executive scope of brass instruments made it easy to impose quite new tasks upon them, and gradually to alter their whole status in the orchestra. In time orchestration grew to what it is today.

Unquestionably most marvellous and precious things have been gained in this general growth of fulness, richness and power in modern orchestration. What seems to me to have been too often lost is much of the characteristic quality and individuality of separate instruments. This mania for massing together large numbers of instruments upon single parts has resulted in the composer's too seldom giving a prominent part to any single instrument—unless it be the horn or trumpet. The instruments of the wood-wind group are seldom heard alone. An unaided flute, oboe, or clarinet is found too weak physically to hold its own in a melodic phrase; and, save in occasional *piano* or *pianissimo* passages, we too seldom hear the characteristic clang-tint of any one of these instruments; in its stead we hear a composite quality of tone, made up of the union of several of them. That this should lead to a certain monotony, in so far as regards the wood-wind, is well-nigh inevitable.

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The brass instruments, too, are fast losing much of their individuality. The penetrating *timbre* and commanding force of the trumpets and trombones make them invaluable as reinforcing agents on certain prominent parts in strong passages for full orchestra. If a pregnant phrase is to cut its way through the overwhelming sonority of a heavily-scored modern orchestral *fortissimo*, there is well-nigh nothing for it but to give it to a trumpet (alone, or combined with other instruments) — quite regardless of whether there is any natural affinity between the character of the phrase itself and the peculiar *timbre* of the trumpet, or not, but merely because the trumpet is the only instrument of sufficient penetrating power to make the phrase audible under the circumstances. We even find instances in modern orchestration where the composer has plainly done his best — and succeeded almost beyond belief — to veil the characteristic *timbre* of the trumpet, thus used as a reinforcing agent, by modifying it by an admixture of the tone of other instruments, playing together with it on the same part; which shows how the composer valued the trumpet simply for its strength, not in the least for its individual *timbre*. Even this might be all well enough, if the tone of the reinforcing trumpet could be completely veiled; but it can not, and the result is that, after hearing the trumpet on all sorts of phrases with which its individual clang-tint has little or no affinity, in other words, after hearing it repeatedly used, for all the world, like a magnified oboe or clarinet, we find that the instrument inevitably loses much of its natural pithiness and significance when the composer tries to use it really *as a trumpet*, to give it intrinsically “trumpet phrases” to play. The contrast between a trumpet used as a trumpet, and a trumpet used as an oboe or clarinet, is by no means so striking as that between a trumpet and a real oboe or clarinet. And it was mainly by dint of its contrast to other instruments that the trumpet told effectively in the older school of instrumentation.

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Pagliacci, drama in two acts, the text and music by Ruggiero Leoncavallo, was first brought out at the Teatro dal Verme in Milan on May 21, 1892; Victor Maurel sang the part of Tonio. The opera was first given in this country at the Grand Opera House in New York on June 15, 1893, with Mr. G. Campanari as Tonio. The first performance in Boston was at the Globe Theatre on October 31, 1893. The text of the Prologue is as follows:—

TONIO.

(*Passando la testa a traverso alla tela.*)

Si può? . . .

(*Avanzandosi.*)

Si può? . . .

(*Alla ribalta salutando.*)

Signore! . . . Signori! . . . Scusatemi se da sol mi presento. Io sono il Prologo.

Poichè in iscena ancor le antiche maschere mette l'autore, in parte ei vuol riprendere le vecchie usanze, e a voi di nuovo inviami.

Ma non per dirvi come pria: "Le lacrime che noi versiam son false! Degli spasimi e de' nostri martiri non allarmatevi!"

No! No. L'autore ha cercato invece pingervi uno squarcio di vita. Egli ha per massima sol che l'artista è un uom — e che per gli uomini scrivere ci deve. Ed al vero ispiravasi. Un nido di memorie in fondo a l'anima cantava un giorno, ed ei con vere lacrime scrisse, ei singhiozzi il tempo gli batteravano! Dunque, vedrete amar sì come s' amano gli esseri umani: vedrete de l' odio i tristi frutti Del dolor gli spasimi, urli di rabbia udrete, e rise ciniche!

E voi, piuttosto che le nostre povere gabane d' istrioni, le nostr' anime considerate, poichè s'iam uomini di carne e d' ossa, e che di quest' orfano mondo al pari di voi spiriamo l'aere! Il concetto vi dissì. . . Or ascoltate com' egli è svolto.

Andiam. Incominciate!

The English translation of this is as follows:—

TONIO (*Passing his head through the curtain*):— May I? . . . (*Coming forward*) May

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I?... (*Bowing over the prompter's box*) Ladies!... Gentlemen!... Excuse me if I present myself alone. I am the Prologue.

Since the author once more puts the ancient masks upon the stage, he wishes partly to resume the old usages, and sends me once more to you.

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Der Freischütz, romantic opera in three acts, the text by Friedrich Kind, the music by von Weber, was brought out at the Court Opera in Berlin on June 18, 1820. It was given at the Théâtre de l'Odéon in Paris, with a new French libretto and many unwarrantable changes in the score made by Castil-Blaze, as *Robin des Bois* on December 7, 1824; its first real production in Paris was, however, at the Académie Royale de Musique on June 7, 1841, under Berlioz's direction, with an accurate translation of the text by Pacini and recitatives by Berlioz. It was given in London at the English Opera-House (with many extraneous ballads inserted) as *The Freischütz*; or, *The Seventh Bullet*, in an English translation by Hawes, on July 22, 1824; and in Italian, with recitatives by Michael Costa, at Covent Garden on March 16, 1850.

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Weber completed the score on May 13, 1820; the title was *Die Jägersbraut* (The Huntsman's Betrothed). But the opera was first given under its present title.

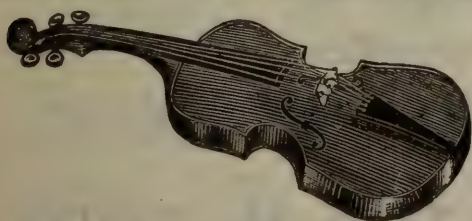
I believe there is no word in any other language that corresponds accurately to the German *Freischütz*. The literal English translation, "Free marksman," does not in the least convey its meaning. The same may be said of the Italian "*Franco arciero*"—under which misleading title the opera was given at Covent Garden—and the French "*Franc archer*." Grove has it that the opera was given under this last title at the production under Berlioz in Paris; but Berlioz himself says nothing of this in the account of the production in question he gives in his *Mémoires*, and Wagner reports distinctly that it was then given as *Le Freischütz*.

The word *Freischütz* (literally "free marksman") means a *Schütz*, or marksman, who uses *Freikugeln*—that is, "free bullets," or charmed bullets which fly to the mark of themselves, without depending upon the marksman's aim, and are therefore aptly termed "free."

The overture begins with a slow introduction, *Adagio* in C major (4-4 time), opening with some preluding phrases in all the strings, oboes, clarinets, and bassoons, each phrase being answered by the first violins. Then follows what is essentially a sylvan part-song, sung by the four horns over a waving accompaniment in the strings. The supernatural element in the story of the opera is then hinted at in a recitative-like passage of the 'celli, over sombre, unearthly harmonies in the strings in *tremolo* and the lowest *chalmereau* of the clarinets, while the double-basses *pizzicati* and kettle-drums come in ever and anon with ill-boding thuds on low A.

The main body of the overture, *Molto vivace* in C minor (4-4 time, as

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written in the score, but always beaten *alla breve*), begins *pianissimo* with a creeping passage in the strings, which is soon seen to be the accompaniment of the first theme, which latter soon appears in the clarinets and is briefly carried through by the wood-wind and strings. A turbulent first subsidiary sets in *fortissimo* in the full orchestra in the tonic, C minor, and is developed at somewhat greater length than the first theme. A strong modulation to the relative E-flat major leads to some loud horn-chords on the tonic of that key, followed by an episodic passionate phrase of the clarinet over tremulous harmonies in the strings. This phrase is taken from one of Max's terrified exclamations in the first part of the Incantation Scene in the opera. It soon leads over to the second theme (taken from the coda of Agathe's grand aria in the second act of the opera), sung at first by the clarinet and first violins, then repeated by the flute, clarinet, and bassoon in double octaves, the strings rounding off the period with some brilliant passage-work.

The free fantasia begins on the first subsidiary, now in E-flat major, and runs mostly on it and the second theme. The third part reproduces the first up to near the point where the modulation to E-flat major came; but, instead of the clarinet episode and second theme, we now have some hurried passage-work, interrupted by the sombre harmonies and recitative-like phrases with which the slow introduction ended. Two measures of complete silence prepare for the coda.

The coda begins with two of the grandest *fortissimo* C major chords in all music; after these the whole orchestra precipitates itself upon the second theme, in C major, and works it up to a brilliant apotheosis.

This overture is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 pair of kettle-drums, and the usual strings.

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Saturday Evening, November 7, at 8.00 o'clock.

PROGRAMME.

Richard Volkmann - - - - - Overture, "Richard III."

Mozart - - Aria, "L' amero saro Costante," from "Il Re Pastore"
(Violin Obbligato, Mr. Franz Kneisel.)

Max Schillings - - - - - Prelude to Act II., "Ingwelde"
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Donizetti - - - - - Aria from "Lucia"

Schumann - - - - - Symphony in C major, No. 2

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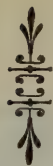
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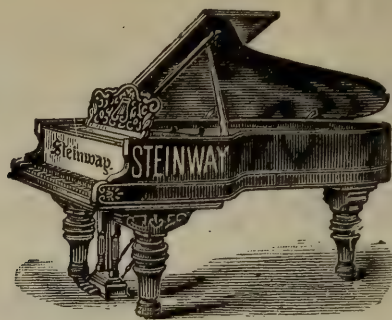
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PROGRAMME.

Robert Volkmann - Overture to Shakspeare's "Richard III.," Op. 68 ✓

Wolfgang Amadeus Mozart - Aria, "L' amero, saro Costante," from
"Il Re Pastore" ✓
Violin Obbligato by Mr. FRANZ KNEISEL.

Max Schillings - - - - Prelude to Act II. of "Ingwelde" ✓
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Jules Massenet - - "Sevillana" from "Don Cesar de Bazan" ✓
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Robert Schumann - - - Symphony No. 2, in C major, Op. 61

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| I. Sostenuto assai (C major) | - | - | - | - | - | - | 6-4 |
| Allegro, ma non troppo (C major) | - | - | - | - | - | - | 3-4 |
| II. Scherzo: Allegro vivace (C major) | - | - | - | - | - | - | 2-4 |
| Trio I. (G major) | - | - | - | - | - | - | 2-4 |
| Trio II. (C major) | - | - | - | - | - | - | 2-4 |
| III. Adagio espressivo (C minor) | - | - | - | - | - | - | 2-4 |
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The main body of the overture, *Allegro* in F-sharp minor (4-4 time), opens with some fugal developments on a whizzing figure in the strings, which lead to the entrance of the first theme, at first *pianissimo*, then gradually swelling to *fortissimo*. This first theme has much the character of dramatic passage-work. A few measures of *ritardano* lead to the appearance of the more melodious second theme in the clarinet, *Più tranquillo, ma non troppo*, then taken up by the oboe and other wind instruments, and developed at a considerable length and with much elaborateness by the full orchestra. Then the *Largo* and a few measures of the *Andante sostenuto* of the introduction are repeated. The tempo then changes to *Vivace* (6-8 time), and

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the wood-wind, with snare-drum and triangle, plays "The Campbells are comin'" in D major. This theme is called in the score an "old English war-song" — which notion of Volkmann's probably accounts for his bringing it in here. The remainder of the overture consists of free dramatic developments on the thematic material already exposed; it turns from the traditional overture more and more to the symphonic poem, and gives a brilliantly dramatic tone-picture of what may be taken as the Battle of Bosworth Field. After the long climax, ending with a crash that betokens Richard's death, a moment of impressive silence, followed by some martial trumpet-calls, leads to a short coda, *Andante tranquillo* in F-sharp major (4-4 time), running mostly on the melodious second theme of the preceding *Allegro*.

This overture is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, 1 pair of kettle-drums, tam-tam, snare-drum, triangle, and the usual strings.

ARIA, "L' AMERÒ," FROM "IL RÈ PASTORE."

WOLFGANG AMADEUS MOZART.

(Born at Salzburg on Jan. 27, 1756; died there on Dec. 5, 1791.)

Il rè pastore, opera ("drama per musica") in two acts, the text by Metastasio, the music by Mozart, was brought out at Salzburg on April 23, 1775. Its production formed part of the court festivities in honor of the visit of

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Archduke Maximilian, the youngest son of the Empress Maria Teresia (afterwards Archbishop of Cologne). The text is based on an incident in the life of Alexander the Great, and runs on the loves of Aminta and Elisa. The former is a shepherd whose parentage is unknown even to himself, but who is discovered to be the only legitimate heir to the kingdom of Sidon. Elisa is a noble Phœnician country girl, of the ancient race of Cadmus. The aria sung at this concert is in the part of Aminta; giving the parts of classical and mythological heroes to a soprano voice was much in the operatic habits of the time when this opera was written. There were almost as many soprano lovers then as there have been tenor lovers since. The air is marked in the score: Aria, Rondo: *Andantino*. It is in E-flat major (3-4 time), and the accompaniment is scored for 2 flutes, 2 English-horns, 2 bassoons, 2 horns, 1 solo violin, and the usual strings. The original text is as follows:—

AMINTA.

L' amerò, sarò costante;
 Fido sposo, e fido amante,
 Sol per lei spirerò.
 In sì caro e dolce oggetto
 La mia gioja, il mio diletto,
 La mia pace io troverò.

The literal English prose translation of which is:—

AMINTAS.—I will love her, I will be constant; a faithful husband, a faithful lover, only for her will I breathe. In so dear and sweet an object I shall find my joy, my delight, my peace.

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(Born at Dueren in 1868; still living in Munich.)

Ingwelde, opera in three acts, the text by Ferdinand Graf Sporck, the music by Max Schillings, was given for the first time at Carlsruhe in 1894; since then it has passed to other German stages with considerable success. The story is based on a Scandinavian legend.

The published score of the Prelude to the second act, given at this concert, is prefaced as follows:

"At the gladsome banquet of the Sons of the Thorstein the noisy merriment is hushed, as Bran rises to praise Ingwelde, his brother's affianced bride, in song. . . .

"Ingwelde's mournful glance, full of pathetic yearning after happiness and peace, works upon the young Skald like a magic charm. . . . Heartfelt sympathy now suggests to him the melody, which wafts him upward to sacred inspiration; and, as a smile of thanks transfigures the bride's countenance, the purest bliss is the singer's reward . . . his song dies away in dreamy ecstasy."

In its musical form this prelude to the second act corresponds to the type created by Wagner in his *Lohengrin*-prelude. First comes a soft, dreamy introduction, then the entrance of the principal melody, a long-drawn-out climax to a mighty point of culmination, and from there on, a somewhat more rapid sinking-back and return to the mood of the beginning.

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Following the composer's indications, we may take the motive of the strings (enriched later on by the horns), which appears after the first few introductory measures, to be expressive of "Ingwelde's mournful glance." The long-drawn harmonies of the beginning are then repeated, proceeding now from the dominant, and lead to a new motive in the strings, which apparently refers to the "heart-felt sympathy" awakened in Bran by Ingwelde's sorrow, and from which he draws inspiration for his song. The melody of the song appears first in A-flat major as a horn solo, and is then taken up by the 'celli and led over into D-flat major, in which key the violins next take it up and bring it back to the tonic, A-flat major. At its first appearance, this melody is accompanied by triplets on three flutes. Later on the theme passes to the bassoons, bass-clarinet, and the lower strings. A subsidiary motive, closely related to the already-mentioned motive of heart-felt sympathy, in the first violins, clarinet, and horn, then leads to the grand climax, which grows stronger and stronger after the renewed entrance of the song-melody in the strings and wind. As the prelude sinks back from the culmination of this long climax, a new motive appears in the violin and harp — possibly emblematic of "Ingwelde's smile of thanks." A short coda follows, on motives already heard, and "the song dies away in dreamy ecstasy."

This prelude is scored for 3 flutes (the third of which is interchangeable with piccolo), 2 oboes, 1 English-horn, 2 clarinets, 1 bass-clarinet, 2 bas-

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ENTR'ACTE.

TEMPORA MUTANTUR, NOS ET MUTAMUR IN ILLIS.

The study of etymology is the study of the evolution of ideas. I forget who first said this; but *perceant qui ante nos!* Berlioz, a goodish part of whose hard-working life was given to concert tours, drew a long sigh of relief when he had got to Buda-Pesth. "Ah!" exclaimed he, "I have been doing the same thing over and over again for years. In France I have given *concerts*; in England, *concerts*; in Germany, *Conzerte*; in Italy, *concerti*. It's all the same thing; merely a slight difference in accent and termination! But now I am to have a new experience: here in Hungary I find I am to give a *Hangverseny!*"

But the difference was only superficial. The Magyar *Hangverseny*, meaning literally "a concourse, or competition, of sounds," is really little else than our concert — *concerto*, originally *concento*, from the Latin *con* and *cantus*, a "singing together." I fear, moreover, that the good Berlioz, in his excessive fondness for making a good story as good as possible, rather over-

* Some parts of this analysis are taken from the programme-book of the Philharmonic Concerts (Richard Strauss, conductor) given in Berlin in the season of 1894-95.

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stepped the exact bounds of truth ; in the first place, I am pretty sure he never gave "*concerti*" in Italy — his sojourn in that country being in his post-graduate time, and devoted more to idling and writing than to public performances of his works ; and, in the next place, I believe that the current Italian term for what we call a "concert" was not *concerto* in those days, but *accademia*.

The late Professor Child, of Harvard University, once took occasion to remark upon the sumptuousness of certain Italian terms for the commonest every-day occurrences. "For instance," said he, "when you send the simplest message by a little street ragamuffin in Rome, you send him on an *ambasciata* — actually on an EMBASSY!" It seems to me that *accademia* is no less imposing a term to apply to what we call a concert ! But then, when this word was crystallized out from the general mass of the Italian language, as a term of distinct specific import, a concert was really a very dignified academic matter. If not always directly under academic patronage, it well deserved the academic title — from the character of the music played or sung at it, from the character of the performance itself. Every item of it positively reeked with associations with the academy !

Academies — which, when they have to do specially with music, are also called *Conservatories* (and surely not by accident) — are nothing, if not conservative. They have a passion — if so unpremeditative, so reckless-seeming a word can properly be used in connection with them — a passion for perpetuating the Authorized, for embalming respectable usage in a varnish

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of immutability. Like our Common Law, they go more by precedent than by equity. Did not Cherubini — the academician among musical academicians, the very “Heaven’s Swiss” of music — once proclaim *ex cathedra* to his pupils: “This progression unquestionably sounds better; but, as that other one has met with the approval of all the old masters, it is the one more to be recommended!”

Much of this spirit breathed forth from the old musical concert — rightly called *accademia* in Italy. It was more than a mere feast for the sensual ear, more than a mere stimulant to the imagination; it was a living exemplification of academic virtues. The unprecedented seldom showed its face there; and, when at times it did, it came in for a fine washing-down by the critics. For remember that the unacademic critic was not born then; the musical critic in those days had the proud consciousness of having the whole irrefragable omniscience of the academy behind him; he sat in judgment like a Rhadamanthus, and said: “This is good” and “That is bad” — *tout comme le bon Dieu!* No, I am wrong; *He* only said: “This is good!” And what public there was could admire with a quiet conscience, pretty sure that whatever it heard was all-wool and in fast colors. It was not likely to be subjected to the moral indignity of enjoying

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a composition to the top of its bent, and then reading in next morning's paper that it was all bosh. If any Signor maestro Piacealpopolo had the temerity to write unacademically, small chance had he of having his works brought out at an *accademia*! He might as well have put a mill-stone round the neck of a beautiful inspiration, and cast it into the sea, as have tried to foist it upon an *accademia*, clothed in consecutive 5ths. The academy was the guardian of the public artistic conscience; the *accademia* was its mouthpiece; and the critics, its police — some blasphemous individuals even hinted that they did its dirty work for it!

Ah! nous avons changé tout cela! Concerts are no longer the official or unofficial mouthpiece of an academy — not even the Conservatoire concerts in Paris! The public is no longer sure of not hearing its musical religion blasphemed; it is subject to the direst disappointments on reading the morning and evening papers; it has even become largely agnostic, without any musical creed whatsoever. Composers, to be sure, still find it necessary on occasion to attend academies — or call them conservatories; singers and players also do the same to a certain extent. But, when they have once turned their backs upon the academy, they have their boots blacked, so that its dust shall not be seen on their feet; and — unless their ambition lies in the direction of a position in a church-choir — are less anxious to show their academic diploma to their fellow-mortals than they are to show good press-notices. Upon the whole, the only academical persons left are the academicians themselves — and the critics. And, as the academicians only talk, or at most occasionally drop a symphony or opera from their exalted perch — to fall gently upon soft critical bolsters prepared for the purpose — they have become comparatively innocuous; the

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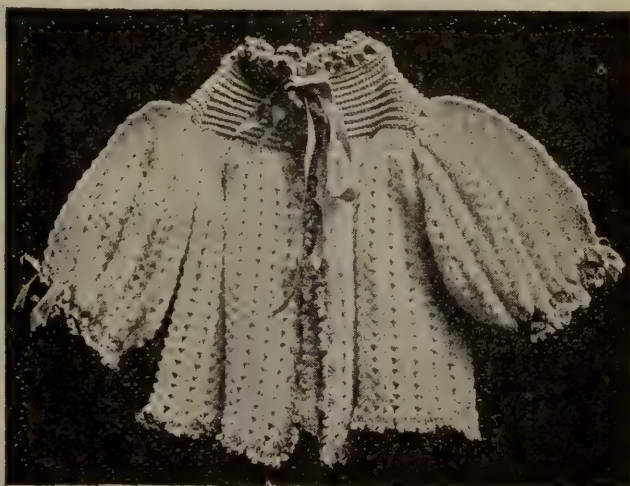
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musical Pilgrim can walk safely past their den, as past Pope and Pagan. And the critics? Ah! spare our blushes! Well, the critics are, upon the whole, a rather goodish lot. To be sure, they always say their prayers to the academic divinities, night and morning; but they do this mostly in private, not to shock popular prejudice. Besides, they have mostly found that the old Rhadamanthus business does not pay; as their trade is not in itself particularly remunerative, they have for the most part taken it into their heads to get satisfaction of another sort out of it: to ply it not wholly as a trade, but largely as a fine art—of course, on a pecuniary basis. So, from regarding their trade as a fine art, they have come to love it as such; and, instead of playing Rhadamanthus, as of yore, they throw their enthusiasm not into being irrefragable, but into writing as readable articles as they can, deeming an ounce of wit and good style worth a pound of Rhadamanthine judgment.

How far we have got from the old *accademia*! The “march of progress” has emancipated the composer from the whilom thralldom of the academy, has emancipated the singer and player, has emancipated the public. And all without real prejudice to the academician, too! For not even the largest emancipation has ever succeeded in rendering teaching unnecessary; and the academician can continue respectably to draw his salary now as formerly. Even the critic has his share in the general emancipation: he can bow down before what shrines he pleases, and need no longer play the part of academic policeman; his only remaining temptation to do dirty work comes not from the academician, but from the “passionate press agent”—and this temptation is not very subtle; it is a temptation to honest homicide, rather than

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to professional obliquity. Throwing off his old assumption of irrefragable omniscience — an uncomfortable garment, to the ill fit of which only rigid convention could ever blind, — he can do his best to become an artist in his way, just as composer, singer, and player are in theirs. And, if he so succeeds in becoming an artist, his own articles will assume far greater importance in his eyes than the music he is paid to listen to.

Tempora mutantur, nos et mutamur in illis! Even so. Well, *vogue la galère*, and may the change be to the advantage of all of us! Pity only that the music is no better!

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Far be it from me to ridicule a virtuous life in artists! He who would elevate his art should begin by elevating himself. But he should also remember not to stop there. Virtuous living is much, but not quite all; it can never take the place of hard technical work and high specific artistic endeavor.—IMMANUEL FLOHJAEGER, *Ueber Ethik und Kunstwesen*.

A poetic musician, a musical poet: two mighty good things, in their way. That is, if the musician be a musician, and the poet, a poet.—KYON CHRONOGENES, *De rebus vulgaribus*.

Thou hast finished thy work, and art sure it is great music? Then keep it to thyself and remain sure. For, if thou wouldst give it to the world, there is not one man in a thousand but will see no greatness in it,—unless perchance thou givest it a silly name and lettest it end diminishing, and ever diminishing, till the muted strings are scarcely audible.—JOHN SMITH, *On the Practical Uses of Cunning*.

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Art? Ah! my excellent young friend, what do you take me for? I have heard all that before.—DIOGENES HODOBATES, *Cynicisms*.

Vanitas vanitatum, cryest thou? Well, what of it? Vanity is a most excellent thing, in its way; what would the cultivation of the fine arts be without it? Tell me that!—ATRABILIARIUS UTOPIANUS, *De Homunculis*.

They who were once content to be musicians now aspire to be tone-poets. If I mistake not, Beethoven himself had something of this hankering. Well, if the name is all they are after, I have no objection. Only let them look to it that they take not off the rose from the fair forehead of an innocent art, nor sweet melody make a rhapsody of words.—FUNGOL-FACTOR SCRIBLERUS, *De Stultitia*.

SEVILLANA IN D MAJOR JULES MASSENET.

(Born at Montaud, near Saint-Etienne (Loire), France, on May 12, 1842; still living.)

This *Sevillana* — *Allegro brillante* in D major (4-4 time) — is taken from the incidental music written by Massenet, for the revival of Adolphe d'Ennery's *Don César de Bazan* at the Théâtre-Français in Paris. Constant Coquelin was the Don César. In its original form, this *Sevillana* was an orchestral movement with prominent parts for two solo flutes. Afterwards

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Massenet rearranged it for a soprano voice and orchestra, especially for Mme Melba ; it has, I believe, never been sung except by her. The text is as follows :—

A Séville, belles Señoras,
 On brave les frimas ;
 A Séville, belles Señoras,
 La fleur naît sous vos pas !
 Et dans l'air un doux écho murmure,
 Charmant les nuits, les jours ;
 On dirait que dans la brise pure
 Bruissent des ailes d' amours !
 O belles Señoras !
 Connaissez-vous Seville ?
 Les fleurs vont sur vos pas
 De parfums embaumer la mantille.
 D'azur, d'or, est le jour ;
 Et le soir, lorsque l'étoile brille,
 Entend chanter l'amour !
 Pourquoi rêver ?
 Pourquoi loin de nos fêtes soupirer ?
 Mes belles Señoras,
 L'amour vous dit : aimez, enfants !
 Ainsi l'amour, dans l'ombre errant,
 Murmure comme un flot mourant !

The literal English prose translation of which is :

At Seville, fair Señoras, they brave the frost ; at Seville, fair Señoras, the flower grows beneath your steps ! And a sweet echo murmurs in the air, charming the nights, the days : in the pure breeze there is a sound like the rustling of Cupids' wings ! O fair

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Señoras! Do you know Seville? The flowers follow your footsteps, to scent your mantillas with perfumes; the day is made of blue, of gold; and the evening, when the star shines, hears love singing! Why dream? Why sigh far from our festive dances? My fair Señoras, love says to you: Love, my dears! Thus love, roaming through the darkness, murmurs like a dying wave!

The accompaniment of this Sevillana is scored for 2 flutes (the second of which is interchangeable with piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 cornets, 3 trombones, 1 pair of kettle-drums, triangle, castanets, bass-drum and cymbals, and the usual strings.

SYMPHONY NO. 2, IN C MAJOR, OPUS 61 ROBERT SCHUMANN.

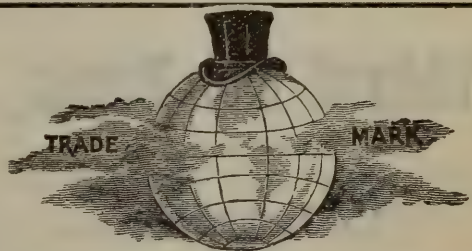
(Born at Zwickau, Saxony, on June 8, 1810; died at Endenich, near Bonn, on July 29, 1856.)

This symphony was written in 1845-46; it was really the third that Schumann wrote, for the one first written (in D minor) was withdrawn after the first performance, remodelled later, and finally published as No. 4.

The first movement begins with an introduction, *Sostenuto assai* in C major (6-4 time), which begins *pianissimo* with a solemn call of the horns, trumpets, and alto-trombone on the tonic and dominant of the key, against flowing counterpoint in the strings. This phrase of the brass instruments has been called the "motto" of the symphony, for it appears more or less prominently in three of the four movements. It can hardly be called a theme, as it is not developed in any way in the course of the composition

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but merely puts in an occasional episodic appearance. After twenty-four measures, in which the strings seem as if groping in the dark, led on by the light of the brass, the tempo quickens to *Un poco più vivace* and the wood-wind begins to bring in figures from the principal theme of the ensuing *Allegro* over a close *tremolo* in the middle strings. The tempo and rhythm grow more and more agitated, until a descending passage in the first violins alone, *più e più stringendo*, leads over to the main body of the movement.

This, *Allegro ma non troppo* in C major (3-4 time), begins immediately with the exposition of the first theme by the full orchestra (without trombones), beginning *piano* and swelling by a gradual *crescendo* to *forte*. This theme is peculiarly Schumannesque in its nervous, uneasy rhythm, the almost invariable accent upon the second beat of the measure having something of the effect of a persistent syncopation. When the *forte* is reached, a transitional passage in C minor, but almost immediately modulating to E-flat major, leads to the entrance of the first subsidiary: a wild, frenetic chromatic phrase, energetically, almost frantically worked up in contrapuntal passage-work, upon the fierce turmoil of which the joyous conclusion-theme suddenly bursts forth like a ray of sunshine. A brief return of characteristic figures from the first theme ends the first part of the movement on the dominant, G major. This first part is repeated. It will be noted that there has been no real "second theme."

The free fantasia begins fiercely on the first theme and first subsidiary. After a while, the wood-wind comes in with a new sighing phrase—a rhythmic modification of a figure from the first theme—which is so developed, in alternation with a figure from the conclusion-theme, that it

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assumes the character of an actual second theme. This development in the wind instruments is contrapuntally accompanied by figures from the first theme in the strings. After a good deal of this, the working-out returns to the first theme, and a *crescendo* climax on the first subsidiary and the conclusion-theme leads to the triumphant *fortissimo* return of the first theme at the beginning of the third part of the movement.

The third part is regular in its reproduction of the first, save that the scoring is at times somewhat more elaborate. An episodic phrase in 3rds in the wood-wind leads to the coda, which is worked up *con fuoco* on the first theme to a grand closing climax, about the middle of which the trumpets ring out with the "motto" of the symphony.

The second movement, Scherzo: *Allegro vivace* in C major (2-4 time), although not in the quickened Minuet time and rhythm of the traditional scherzi, well deserves its title. It is in the form of the scherzo with two trios. The scherzo proper is one continuous rush of the first violins in sixteenth-notes, rather simply accompanied by the other strings and various groupings of wind instruments. It is long and elaborately developed.

The first trio, in G major, brings in a new theme in lively triplet rhythm, which alternates with a quieter phrase in even time. The triplet theme is given mostly to the wood-wind and horns; the quieter one, to the strings.*

*The late Otto Dresel once told me a curious fact about this first trio. When, as a boy, he was studying under Mendelssohn in Leipzig, he happened to be left alone one day in Mendelssohn's study. While mousing round there, with a boy's curiosity, he espied on a desk a MS. score that was not in Mendelssohn's handwriting. It turned out to be the MS. of Schumann's C major symphony—then unknown, save to the composer and a friend or two; it had evidently been sent to Mendelssohn to look over. Dresel, much interested in his unexpected find, forthwith began to read the score, and had time to read it through and replace it where he had found it, before Mendelssohn returned. He told me that, curiously enough, the triplet theme of the first trio of the scherzo was exposed and carried through *by the strings alone*. Yet when, some weeks later, he heard the symphony rehearsed at the Gewandhaus, this theme was played by the wood-wind and horns, just as it stands now in the published score. Dresel thought it pretty plain that Schumann transferred this theme from the strings to the wind on Mendelssohn's advice. It was not uncharacteristic of Schumann's greenness in orchestral matters at the time, that he should not have thought of giving the theme to the wind—after the carnival of the violins in the scherzo proper—without being prompted thereto by his friend.

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This first trio is followed by a return of the scherzo, after which the second trio comes. A simple theme in 2-4 time, and having much of the folk-song character, is first exposed in full harmony by the strings (without double-basses), and then developed against a running contrapuntal counter-figure. Another return of the scherzo, ending with a rushing coda, closes the movement. Just before the end, the "motto" makes its appearance once more in the horns and trumpets *fortissimi*.

The third movement, *Adagio espressivo* in C minor (2-4 time), presents the continuous development of a beautiful phrase — with one or two subsidiary phrases — to a long-drawn-out *cantilena*, beginning in C minor and ending in the relative E-flat major. Then comes a contrapuntal interlude in the fugued style, followed by a return of the melodic developments in the first part of the movement, now in C minor and C major. It is one of Schumann's most poetic slow movements, and might well dispute the (unauthentic) title of "Moonlight" with the first movement of Beethoven's C-sharp minor sonata, opus 27.

The fourth movement, *Allegro molto vivace* in C major (2-2 time), begins, and is developed for a while, as if the composer intended to write a largely-planned-out rondo. The full orchestra (without trombones) dashes in *forte* upon the first theme and develops it at considerable length. Then comes some rapid subsidiary passage-work on a running figure of the first violins, against flickering triplet arpeggj in the wood-wind, leading to some imita-

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tive contrapuntal work on a figure taken from the principal theme of the slow movement. This development is quite protracted, debouching at last into a rapid rush of the lower strings against strong chords in the rest of the orchestra, which leads to a return of the brilliant first theme. This is again very extendedly developed, and followed by some more contrapuntal imitations on the figure from the *Adagio*. So far, the form has been strictly that of a rondo, although the development — at times amounting to elaborate working-out — has been well-nigh unprecedentedly extended for the first two sections of a rondo. A rondo, carried through in the ordinary way on so stupendous a basis, would be inordinately long. But now Schumann bids farewell to the rondo form. During the last developments on the figure from the *Adagio*, the treatment of that figure has resulted in producing what might be called the germ of a new theme. It can hardly be said that, at the point in the movement which we have now reached, this new theme has really come into complete being. But the material for it has gradually been accumulating. Now, after some moments of silence in the entire orchestra, it appears full-grown in the woodwind (in A-flat major), and is developed to one of the longest codas in all symphonic writing. Now and then figures from the first theme return for a while, but never the first theme itself; and at one time we come upon a reminiscence of part of the first theme of the first movement. But this stupendous coda runs for the most part on the newly formed theme. Toward the close, the "motto" returns triumphantly in all the brass.

This symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, 1 pair of kettle-drums, and the usual strings. The score is dedicated to Oscar I., King of Sweden and Norway.

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Friday Afternoon, November 20, at 2.30 o'clock.

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PROGRAMME.

Peter Cornelius - - - - Overture, "Barber of Bagdad"

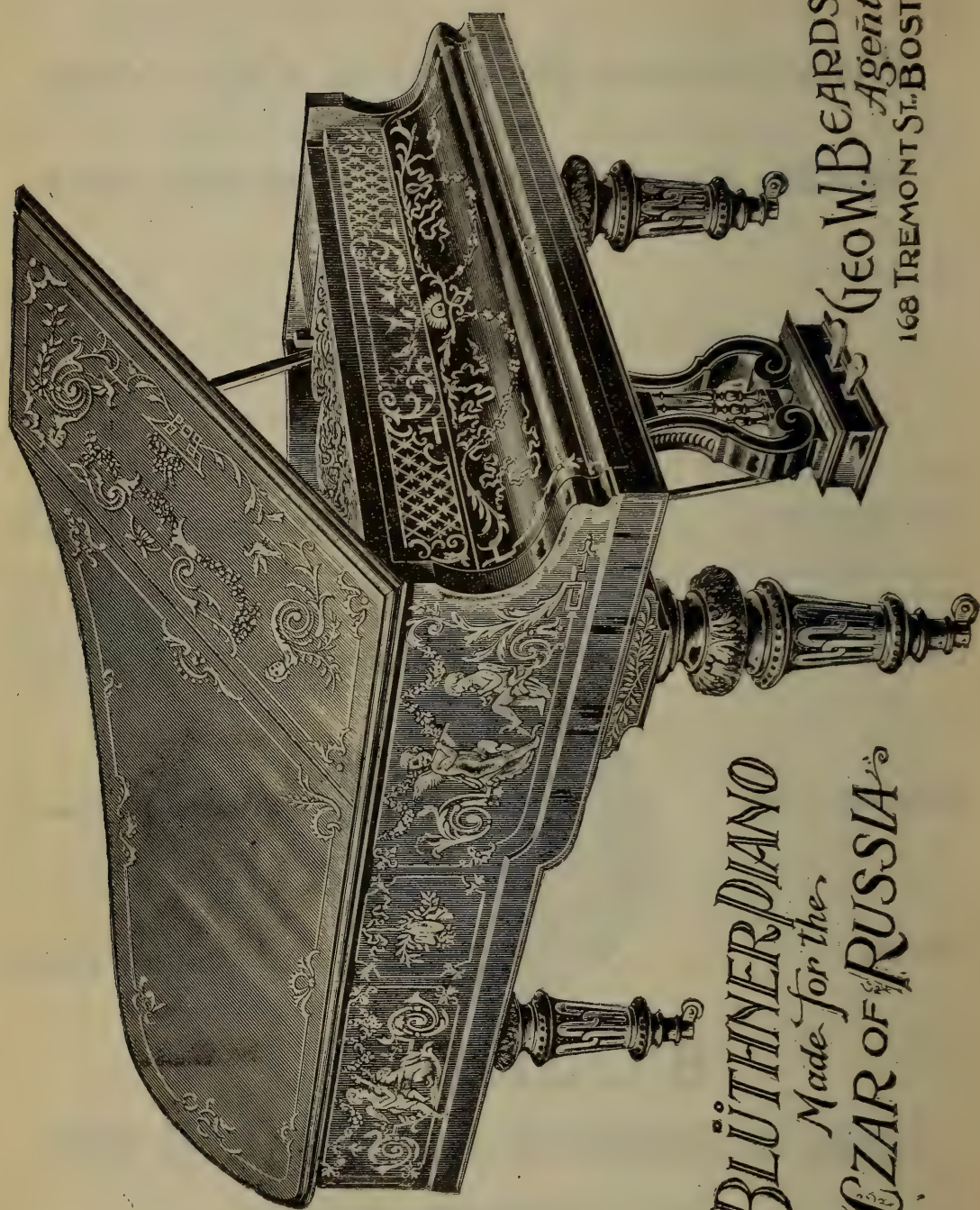
Chopin - - - - Concerto for Pianoforte in E minor, No. 1

Goldmark - - - - - Entr'acte, "Heimchen am Heerd"

Dvořák - - - - Symphony, "From the New World"

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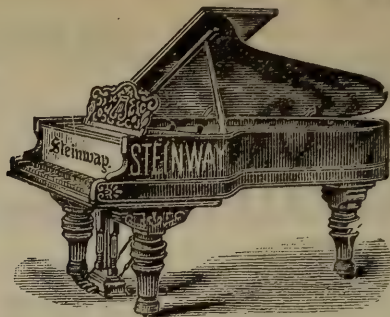
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Fifth Rehearsal and Concert.

Friday Afternoon, November 20, at 2.30 o'clock.

Saturday Evening, November 21, at 8.00 o'clock.

PROGRAMME.

Pe'er Cornelius - - - Overture to "The Barber of Bagdad" ✓

Frédéric Chopin - - - Pianoforte Concerto No. 1, in E minor, Op. 11

- | | | |
|----------------------------------|-----------|-----|
| I. Allegro maestoso (E minor) | - - - - - | 3-4 |
| II. Romance: Larghetto (E major) | - - - - - | 4-4 |
| III. Rondo: Vivace (E major) | - - - - - | 2-4 |

Karl Goldmark - - - Prelude to Part III. of "The Cricket on the Hearth" ✓

(First time in Boston.)

Antonín Dvořák - - - Symphony No. 5, in E minor, "From the New World," Op. 95

- | | | |
|--------------------------------------|-----------|-----|
| I. Adagio (E minor) | - - - - - | 4-8 |
| Allegro molto (E minor) | - - - - - | 2-4 |
| II. Largo (D-flat major) | - - - - - | 4-4 |
| III. Scherzo: Molto vivace (E minor) | - - - - - | 3-4 |
| IV. Allegro con fuoco (E minor) | - - - - - | 4-4 |

as Mr. Rosenthal could not appear
owing to illness, Chabrier's Overture
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The overture opens *Allegretto molto* in D major (6-8 time) with a rushing phrase in the strings in unison and octaves, against strong chords in the brass and bassoons. Then the rhythm of the "dotted triplet" asserts itself in the violins, and a soft chattering ensues on this rhythm in the wood-wind, against trills in the violins and *pizzicato* chords in the violas and 'celli. A short *crescendo* leads to a repetition of both initial phrase and the chattering passage, which latter is almost immediately taken up in *fortissimo* and developed by the full orchestra. This lively exordium is followed by an *Andante non troppo lento* in D major, later in B-flat major (9-8 time), beginning with some graceful phrases in the wood-wind, answered by the first violins, and settling down into a melodious *cantilena* of the wood-wind over contrapuntal figuration in the 'celli with the modula-

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tion to B-flat major. A *poco stringendo* passage in 3-4 time leads to a return of the foregoing *cantilena* in the clarinet and horn, against a new counterphrase in the violins and sextolet arpeggi in the violas. A brief transitional passage, *Più moto*, full of brisk chromatic chattering in the oboes and clarinets, interrupted by strong *staccato* chords in the strings and horns, leads over to the main body of the overture. So this overture has what might be called a double introduction, the usual "slow introduction" being preceded by a brisk *Allegretto*.

The main body of the overture, *Allegro molto con brio* in D major (6-8 time), opens softly with the bright first theme, which is very extendedly developed in *crescendo* by fuller and fuller orchestra in occasional alternation with a more chromatic subsidiary phrase. This development of the first theme covers a hundred and eleven measures, the rhythm being particularly unstable, measures in 9-8 and 2-4 time frequently interrupting the even flow of the typical 6-8 time of the movement. This protracted development debouches at last into the melodious *cantilena* of the second theme, sung at first by the 'celli and horn, over sustained harmony in the clarinets and bassoons, against swept syncopated chords in the harp and triplet figuration in the violins. This theme begins in the dominant, A major, but is of very shifting tonality; with a sudden change to C major, the melody passes to the oboe, clarinet, and trumpet, while the triplet figuration is taken up by the violas and 'celli, the violins playing long close *tremolos*;

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the development is continued with varying instrumentation, against arpeggi in the harp and *tremolos* in the strings. The rhythm of this second theme, too, presents some irregularities, the time being 4-4, interspersed every now and then with measures of 5-4. A third theme follows, in which we recognize the brisk "dotted triplet" chattering of the introduction. Its somewhat extended development brings back phrases from the first theme after a while, and then comes a return of the *cantilena* of the second theme in D major, sung strongly by the violins and third and fourth horns over tremulous harmonies in the other strings and sustained chords in the trombones, while the wood-wind pits figures from the first theme against the sustained melody as a contrapuntal accompaniment. Soon the slow melody passes into the wind instruments, and the counterpoint from the first theme into the strings. A coda, *Con fuoco*, on the first theme, through which, however, strains from the second keep sounding at intervals, closes the work. The form is thus perfectly free, but none the less well balanced and symmetrical.

This overture is scored for 1 piccolo-flute, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, a set of 3 kettle-drums, triangle, cymbals, harp, and the usual strings. The score bears no dedication.

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died in Paris on Oct. 17, 1849.)

The first movement of this concerto, *Allegro maestoso* in E minor (3-4

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time), begins, as was the custom in the days when it was written — before 1828, that is, before the composer was nineteen — with a long orchestral *ritornello*.* The pompous first theme is exposed *forte* by the full orchestra, and is soon followed by a more melodious subsidiary, still in the tonic, the development of which soon passes into passage-work. It is to be noted that the initial figure of the first theme frequently appears in the bass during this first subsidiary. A short modulating passage leads over to the entrance of the *cantabile* second theme, in E major — that is, still in the tonic,—the melody of which is sung by the first violins, enriched later on by the addition of some of the wood-wind, and is very fully developed. The conclusion-period is represented by a return of, and some new developments on, portions of the first theme. A gradual *smorzando* leads to the entrance of the solo instrument. The only irregularity in this *ritornello* — as the first part of a sonata movement — is that all the themes are in the tonic. But this irregularity is not without good precedent in concerto-writing. It is not the most noteworthy one in the movement.†

The solo instrument enters *fortissimo* with a brief introductory cadenza on the initial figure of the first theme; but then sets out immediately upon a full development, not of this theme, but of the first subsidiary, sparingly accompanied by the orchestra. When this development has been car-

* The first movement being in the sonata form, this orchestral *ritornello* represents the first part of that form, as far as the customary repeat.

† In the first movements of concertos which begin with a fully developed orchestral *ritornello* (as this one does) the solo instrument regularly enters on the repetition of the first part of the movement, and goes over the ground already gone over in the *ritornello*.

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ried through, it proceeds to develop a new subsidiary theme in 'E minor, the development turning to more and more brilliant passage-work until the second theme is reached. This, too, is exposed and developed by the pianoforte (in E major, as in the *ritornello*), and followed by another subsidiary of brilliant passage-work which at last debouches into a *fortissimo* orchestral *tutti*, which closes the repetition of the first part of the movement and leads over to the free fantasia. It will be seen from this analysis that the first part, instead of being first exposed by the orchestra and then repeated by the solo instrument, really appears in two quite different forms: one for the *ritornello*, the other for the "repetition" by the pianoforte. The real first theme of the *ritornello* is virtually omitted in the repeat, and the first subsidiary substituted therefor—thus becoming practically a new first theme. Then an entirely new subsidiary is added; as one is also after the second theme.

The free fantasia begins with the first subsidiary in the pianoforte, in C major. What follows this new, and somewhat altered, exposition of the theme is mostly of the nature of brilliant passage-work for the solo instrument, though there is at least some thematic work in the orchestral accompaniment which might, at a pinch, pass for working-out.

The third part of the movement begins with a return of the first theme in the tonic as an orchestral *tutti*—as at the beginning of the *ritornello*, the pianoforte stepping in at the right moment with the first subsidiary. From this point on, the third part is a regular reproduction of the first,—

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as we found it in the "repeat,"—with the difference that the second theme comes in the relative G major, and that the pianoforte passage-work on the second subsidiary is new. A short orchestral *tutti* closes the movement.

The second movement, Romance: *Larghetto* in E major (4-4 time), opens with a short free prelude for the muted strings which has no thematic connection with the rest of the movement. Then the pianoforte exposes and fully develops the melodious *cantilena* of the first theme, very delicately accompanied by the orchestra. This theme, like all else in the movement, is a piece of continuous melodic development, to which however, the recurrence of certain figures imparts all the needful elements of musical form. It closes with a modulation to the dominant of the dominant, F-sharp major. A descending arpeggio on two flutes leads to the second theme, which is developed by the solo instrument in the dominant, B major, ending with a little conclusion-passage which can hardly be called a separate theme in itself. This ends the first part of the movement. Two measures of interlude on the muted strings lead over to the second part, which is a more or less highly ornamented repetition of the first, with the difference that the second theme now comes in G-sharp major. A short cadenza on curiously swept chords leads to the coda, in which the first theme is repeated in the tonic by the orchestra against cunning embroidery-work in triplet double arpeggi and scale-passages in the pianoforte.*

* A miscalculation of orchestral dynamics—such as is not uncommon with Chopin, who knew, upon the whole, little about the orchestra—makes the theme practically inaudible here. The melody is given only to the muted first violins.

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The third movement, Rondo: *Vivace* in E major (2-4 time), begins with a short introductory orchestral *tutti* in C-sharp minor, which ends, however, with a change to E major. Then the pianoforte gives out and develops the brilliant first theme. The movement is in the regular rondo form, based upon the alternate presentation of two contrasted themes with their respective subsidiaries. The first theme (in E major) appears always in the pianoforte, the first subsidiary (in various keys) appearing as regularly as an orchestral *tutti* interlude. The second theme (first in A major, then in B major) and second subsidiary (consisting of brilliant passage-work) are both for the pianoforte.

A brilliant modernized version of this concerto has been made by the late Karl Tausig, who not only rewrote the orchestral part from beginning to end,—for which there was no little excuse, Chopin's instrumentation being generally weak and especially ineffective in the *tuttis*,—but even permitted himself to alter much in the solo part. This tampering with the pianoforte-writing of Chopin, unquestionably the greatest and most original master of modern *Klaviersatz* that ever wrote for the instrument, has been very generally and justly condemned. Mr. Rosenthal plays the concerto strictly according to Chopin's original version, except in the rapid scale-passages at the end of the final rondo, where he adopts Tausig's more telling modernized version.

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ENTR'ACTE.

POLYPHLOISBOIO THALASSES.

Happy Thought.—To quote carelessly "*Poluphoisboio Thalasses*," and say with enthusiasm, "Ah, *there's* an epithet! How grand and full is the Greek language!"—F. C. BURNAND, *More Happy Thoughts*.

"Hullo!" said Félix, "there's the big thing that's so much talked about."

Five rows of people were gazing at the big thing.—EMILE ZOLA, *Madame Neigeon*.

When the late lamented Jumbo was in New York he attracted so much attention that his colleagues, although but little inferior in size, had "no show" whatever. Everybody crowded around Jumbo, stuffing him with bushels of oranges and apples, while the other elephants were entirely ignored. . . . In æsthetics, this Jumboism, this exaggerated desire for mammoth dimensions, seems to be a trait of the human mind which it is difficult to eradicate.—HENRY T. FINCK, *Chopin and Other Musical Essays*.

Probably few of us are quite safely cuirassed against the attack of magniloquence. Few of us can quite dissociate the idea of bigness from the

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idea of strength. We see too many instances of strength and size going together for this. Prize-fighters, for instance, are classed, not according to their muscle, but according to their weight and inches; though the blow of the feather-weight may at times be estimable at more foot-pounds than that of the heavy-weight, the former would probably find but few backers against the latter. The small boy who thrashes the big boy is *de facto* a hero, his admiring friends being as a rule quite willing to overlook the very possible fact that he may really be stronger than his bulkier victim. Current slang, that infallible index of popular thought, has done its best to substitute the word "big" for the word "great" in American English. Size will ever have its admirers. And, as it is with size—and its usual concomitant, weight—so is it also with the spiritual correlatives of size and weight: pompousness, grandiosity, magniloquence.

To transport this so general admiration of the bulky, the ponderous, the grandiose into our mental attitude toward works of art is indeed dangerous; dangerous, but all too common! Yet it seems to me that, in our day, this is not the only peril, nor perhaps the most serious one, to which our practical æsthetics is exposed. A far more subtle and insidious danger may come from a too thoughtless reaction against this æsthetic Jumboism. A too reckless disgust with the vulgar cult of the big may end in the preciousness of a wanton and self-conscious cult of the little. A too lavish harping on the fact that bulk and strength are divorcible may at last lead us to forget that they are often united. It may also induce an indiscriminating distaste for bulk *per se*; even to the pitch of disgruntling us with strength itself—as a too common attribute of bulk. And, after getting ourselves into this mental posture, we may easily go a step farther, and, in our newfledged

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admiration for the little, forget that delicacy is oftener a concomitant of strength than of weakness, and acquire a morbid fondness for the weak, the anæmic, the impotent.

The big is often strong; nay, some things owe all their strength to their size — all their beauty and impressiveness. The Pyramids would be nothing on a reduced scale. Bulk is not necessarily vulgar, neither is magniloquence. Fustian is vulgar, if you will; but there is a magniloquence that is not fustian. And, if you come to vulgarity, is the most orotund fustian of the camp-meeting howler as essentially vulgar as the shrivelled, drawling would-be-elegance of the drawing-room snob? Of all æsthetic vulgarity, preciosity is the worst. And, of all known or knowable forms of preciosity, the farthest past praying for is that which — consciously or unconsciously — burns incense at the altar of weakness.

One of the least respectable forms of inartistic preciosity, is, to my mind, the now prevalent fad for the sketch — in contradistinction to the finished picture. It is, in the last analysis, little more than a phase of the cult of weakness. Do not misunderstand me! There are unquestionably some sketches in the world, in which the artist's genius gives us a glimpse of loftier things than it shows us in his finished pictures; sketches which half-articulately stammer out a grander message than has yet been couched in the completer utterance of well-rounded periods. In some sketches you seem to catch a faint glimpse of genius in utter nakedness, whereas, in the finished picture, you but see genius clothed. But why is this? Principally because hardly any painter has yet had the artistic strength to develop his puissant, half-articulate sketch into a wholly articulate finished

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picture, without allowing some of the initial potency of the sketch to evaporate during the process. That is about all! In the superior strength of the sketch, compared with the finished picture, the painter's weakness stands confessed. For his ideal aim is to give full utterance to what is in him; not merely to stammer it forth in a half-articulate way; his business is to reveal his ideal to you, not merely vaguely to shadow it forth. If he can succeed in fully revealing to you only a part of that of which he can give you a hasty glimpse, so much the weaker he! And, if our admiration of some great sketches above the pictures that have been developed from them implies a willingness to extenuate and condone the painter's weakness, the popular fad for the Sketch—with a capital S,—for the sketch *as such*, turns this condonation to a veritable cult. And such a cult can thrive only at the expense of a general cheapening and deterioration of our art ideals.

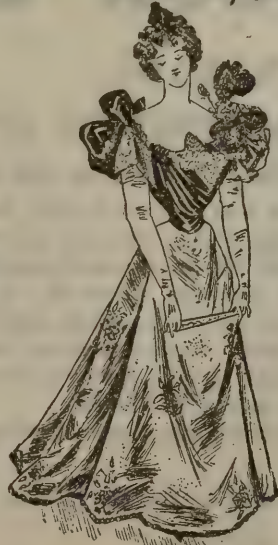
I find a similar deplorable preciosity in the now prevalent disposition to impute an exaggerated value to the musical phrase. People are too fond of saying things like "A single phrase of So-and-so's is worth a whole symphony of So-and-so-else's." Mind you, I do not mean to say that such an expression of opinion is necessarily false; for there really are some musical phrases which have an indisputable value *per se*, and I know of a symphony or two which are worth just nothing at all. But there are phrases *and* phrases in music; some are valuable of and by themselves alone—for their plastic beauty, their dignity and grandeur, their poignant emotional force; others again are valuable for the potency and power of growth there is in them, valuable as seeds from which a whole mighty composition can be made to grow. But I cannot help suspecting, in general, that expres-

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sions of opinion of the sort I have just quoted are really morbid ; they imply to me that what might have been a healthy reaction against musical Jumboism has been allowed to go to peccant lengths, that the patient, though well enough cured of what Jumboism he may have been suffering from, is now feeling the toxic effects of the remedies he has too prodigally taken, and has fallen from Jumboism into preciosity. Or, may be, frightened at the ravages he has seen Jumboism make in the æsthetic system of others, he has made an excessive use of prophylactics, resulting in a tendency to musical microlatry. Or again, his may simply be a case of congenitally weak musical digestion such as is best treated with spoon-victuals. As for the intrinsic artistic value of extended musical compositions,—long symphonies, elaborately worked-out fugues, etc.,—it is merely a question of the value of the thematic material *plus* the question whether they have attained their great bulk by a process of natural, healthy growth, or have only been artificially inflated to monster-balloon dimensions with sheer gas. It is all very well to say that, in this simple song or that unpretentious prelude, only a page or half a page long, the composer has given you matter of the weightiest import in a nut-shell. Very likely he has ; but there are some things that absolutely will not go into a nut-shell, and things of infinite moment too.

Æsthetic Jumboism is indeed a dire disease. But to my mind it is not quite so bad as its antithesis, æsthetic microlatry. For Jumboism is in general quite sincere, if sincere in a mistaken direction ; but microlatry is terribly liable to exhibit symptoms of affectation and cant. Æsthetic microlatry and preciosity seldom go alone ; you generally find them associated together. And from all taint of preciosity good Lord deliver us !

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After all, Jumboism, with its cognate admiration for the magniloquent and “*polyphloisboio thalasses*” in general, is essentially a bourgeois trait; it belongs especially, if not quite distinctively, to what Zola has called “*cette horrible classe bourgeoise qui ne peut rien faire simplement et qui s’endimanche, quand elle mange un melon*” (that horrible bourgeois class, which can do nothing simply, and puts on its Sunday best to eat a melon).” But preciousness belongs to the dandy,—of all mortals the least respectable.

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If the critic wrote only for the benefit of him whom he criticises, it were well to have his acumen sharpened by a touch of envy; for nothing in the world makes one so keenly perspicacious of his neighbor’s faults. But unfortunately the critic writes mainly for the benefit of other readers, and has to see merits as well as faults.—JEAN ROGNOSE, *Le critique impeccable*.

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When the savage tries to imitate the man of civilization, his imitation is of the ludicrous sort mainly. He puts the various garments in which civilized man seeks concealment to adventurous uses, not contemplated by tailor nor milliner. And we foolishly laugh at him, whereas it might be well for us to consider rather whether civilized man be not equally apt a subject for derisive cacchination when he tries to imitate the savage. Have our composers, with their fond use of folk-melodies, ever thought of this? — HANS SCHWARTEMAG, *Die schönen Künste ethnologisch betrachtet*.

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With a change to 6-8 time we come to a brisk little fugued movement in which a nimbly-tripping theme is worked out with some elaborateness, at first by the strings, then by strings, wood-wind, and horns, leading to a slow movement, *Sehr mässig* (Very moderate) in 3-4 time, in which a tender little duet is sung by the clarinet and bassoon — then by two horns, later by clarinet and bassoon doubled by the violas *divise* — over a simple bass. Then this theme is further developed by various combinations of instruments against a rollicking little sprightly counter-theme. This somewhat extended development is followed by a brisk contra-dance theme in 2-4 time, worked up with great vivacity by fuller and fuller orchestra until the end of the prelude.

This prelude is scored for 2 flutes, 2 oboes, 1 English-horn, 2 clarinets, 1 bass-clarinet, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, 1 bass-tuba, 1 pair of kettle-drums, cymbals, snare-drum, and the usual strings.

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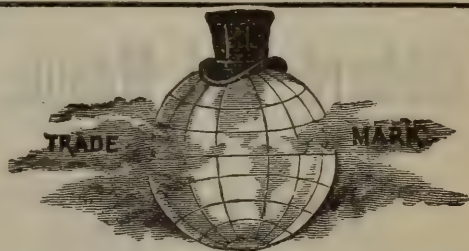
This symphony was written in the summer of 1893, shortly after Dr. Dvořák's arrival in this country. Its thematic material is made up largely of Negro melodies from the Southern plantations.

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The first movement opens with a short slow introduction, *Adagio* in E minor (4-8 time), based on figures from themes used later in the symphony. It begins *pianissimo* in the lower strings, answered by the wood-wind; then comes a sudden *fortissimo*, in which a throbbing figure in all the strings in unison and octaves is answered by the kettle-drums and short chords in the wood-wind and horns; after this some *piano* developments for fuller and fuller orchestra lead in brief climax to the main body of the movement.

The main body of the movement, *Allegro molto* in E minor (2-4 time), begins with a strong assertion of the first theme, the first member being given out by two horns in unison, the second by the wood-wind in 3rds. This theme is developed at considerable length, some figures being subjected to rhythmic and figural modifications which at times give it the air of a new subsidiary melody. After a while the second theme appears in the relative G major, given out first by the flute, then taken up by the violins in octaves; the development is far less extended than that of the first theme, and soon leads to the traditional repeat at the end of the first part of the movement. Both the first and second themes have a marked Negro accent.

The free fantasia is by no means long nor very elaborate; after a concise working-out of the thematic material exposed in the first part, it leads over to the return of the first theme in the tonic at the beginning of the

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third part. This is a sufficiently regular reproduction of the first, with some changes of key, and leads to a short, brilliant coda, which runs mainly on the first theme.

The second movement, *Largo* in D-flat major (4-4 time), opens with some mysterious *pianissimo* harmonies in the brass and lower wood-wind, after which the melodious principal theme is sung by the English-horn over an harmonic accompaniment in the muted strings. The development is quite extended, the theme appearing at last in two muted horns. Then comes a change to C-sharp minor (enharmonic of the tonic in the minor mode) *Un poco più mosso*, and a short transitional passage on a subsidiary theme in the flute and oboe leads to the entrance of the long-drawn *cantilena* of the second theme, in the wood-wind over a *pizzicato* contrapuntal bass. The development of this theme, alternating with its introductory subsidiary, takes up the whole middle part of the movement. A return to the original key and tempo brings back the first theme in the English-horn, the brief development having this time much the character of a reminiscent coda. The movement closes *pianissimo* with a four-part chord in the double-basses alone.

The third movement, Scherzo: *Molto vivace* in E minor (3-4 time), is in the regular form of scherzo and trio, with the novelty, however, of each of these two divisions being based upon two separate themes. The first theme of the Scherzo (in E minor) generally appears in canonical imitation; the second theme (*poco sostenuto* in E major) is a more *cantabile* melody. The

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first theme of the trio (in C major) and the second (in the same key) are both of a lively dance-like character. Just before the trio, and also in the coda that follows the repetition of the scherzo, the first theme of the first movement makes its reappearance.

The fourth movement, *Allegro con fuoco* in E minor (4-4 time), is somewhat unconventional in form, although conventional formal traits are not undiscoverable in it. After seven measures of *fortissimo* prelude in the strings, followed by two measures of full orchestra, two horns and two trumpets in unison give out the first theme *fortissimo* against crashing *staccato* chords in the rest of the orchestra — a style of scoring that vividly recalls Niels Gade, by the way. The development follows, at first in the strings, then in the full orchestra, with the melody in the first violins and wood-wind. Next comes a subsidiary in rushing passage-work for the full orchestra, still in *fortissimo*, which soon leads to the entrance of the second theme, a more *cantabile* melody, given out by the clarinet and further developed by the first violins, in G major. This, in turn, is followed by a strong second subsidiary, *fortissimo* in G major, for the full orchestra. A quaint conclusion-theme in E minor — in the strings, with little counter-calls in the clarinets and bassoons in octaves, and loud notes on all the horns — closes the division *diminuendo*. So far we have had what is to all intents and purposes the first part of a regular sonata movement: first and second themes, each followed in turn by its subsidiary, and conclusion-theme.

Now comes the working-out. But almost at the very beginning of this comes a light little episodic theme, not heard before, sung in 3rds by the flutes and oboes against waving harmonies in the strings. This new theme

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is briefly worked out in alternation with phrases from the first theme (in the horns), this not much more than tentative development being followed by still another episodic theme in F major, given out and briefly developed by the flutes and clarinet over figural counterpoint in the 'celli, based on the first theme. The development continues in more and more energetic passage-work, hints at the new theme and at last at the first theme of the first movement coming in *fortissimo* in the brass. The climax waxes stronger and stronger, the first theme of the movement gradually gaining the supremacy, until it bursts forth again in its original shape in the tonic, E minor, in all the trombones and tuba in octaves, against a double-*fortissimo* of the rest of the orchestra. Here the working-out properly ends and the third part of the movement begins.

But this third part is pretty irregular; it is a singularly stunted reproduction of the first. The development of the first theme is considerably curtailed, and soon falls into the *frei-phantasierend* vein, as it dies away to double-*pianissimo* in the strings; the subsidiary is omitted, and the second theme follows next in E major, the melody in the first violins, then in the 'celli, then in the violins and higher wood-wind. Some new developments on the second subsidiary follow, leading, not to the conclusion-theme, but to the coda, in which allusions to the first theme of the first movement become plainer and plainer. Indeed the whole tumultuous coda may be said to be based on a conjunction of the first theme of the first movement with the first theme of the finale.

This symphony is scored for 2 flutes (one of which is interchangeable with piccolo), 2 oboes (one of which is interchangeable with English-horn), 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, 1 pair of kettle-drums, cymbals, and the usual strings. The score bears no dedication.

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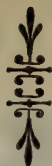
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At 2.30 o'clock.

Saturday Evening, November 28,

At 8 o'clock.

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Friday Afternoon, November 27, at 2.30 o'clock.

Saturday Evening, November 28, at 8.00 o'clock.

PROGRAMME.

Robert Schumann - - - - Overture to "Manfred," Op. 115 ✓

Ludwig van Beethoven - Concerto for Violin, in D major, Op. 61 ✓

(Cadenzas by JOSEF JOACHIM.)

- | | | |
|-------------------------------------|---------|-----|
| I. Allegro, ma non troppo (D major) | - - - - | 4-4 |
| II. Larghetto (G major) | - - - - | 4-4 |
| III. Rondo (D major) | - - - - | 6-8 |

Peter Ilyitch Tschaikowsky - Symphony No. 4, in F minor, Op. 36 ✓

(First time in Boston.)

- | | | |
|---|---------|-----|
| I. Andante sostenuto (F minor) | - - - - | 3-4 |
| Moderato con anima, Movimento di Valse (F minor) | - - - - | 9-8 |
| II. Andantino in modo di canzona (B-flat minor) | - - - - | 2-4 |
| III. Scherzo, "Pizzicato ostinato": Allegro (F major) | - - - - | 2-4 |
| IV. Finale: Allegro con fuoco (F major) | - - - - | 4-4 |

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Schumann's overture, entr'actes, and incidental music to Byron's *Manfred* were first given, in connection with a version of the tragedy made by Schumann himself, under Franz Liszt's direction at the Court-Theatre in Weimar on June 13, 1852. The first concert performance of the work was in Leipzig on March 24, 1859.

The overture opens with three hurried, syncopated gasps of the orchestra. Then follows a slow introduction, *Langsam* in E-flat minor (4-4 time),* of profoundly tragic expressiveness, in which we get stray hints at the theme of the ensuing quick movement. The rhythm grows more and more animated, the tempo is accelerated — *Nach und nach rascher* — and a stirring climax leads over to the main body of the overture.

This movement, *In leidenschaftlichem Tempo* (In a passionate tempo) in E-flat minor (4-4 time), begins immediately with the strenuous, passionate first theme, which is developed at considerable length without any subsidiary, modulating to the distant key of C-sharp minor as the entrance of the second theme approaches. The second theme enters with but little heralding — almost as the second theme in Beethoven's *Coriolan* overture does; — it is a profoundly pathetic melody, constantly modulating, although it has its tonal centre of gravity, so to speak, in F-sharp minor (enharmonic of G-flat minor, the key which, had it been in the major mode,

* Although this overture is in E-flat minor, Schumann has only written the signature of E-flat major, — three flats, — all the G-flats and C-flats being written in as accidentals.

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would have been the relative major of the tonic). This theme might be called the **ASTARTE**-motive, as its appearance in the course of the drama nearly always has direct reference to Astarte, Manfred's dead sister. Its somewhat extended development in the overture is followed by two distinct subsidiaries: the one strong and passionate, in F-sharp minor, but continually modulating; the other more tranquilly expressive, in F-sharp major, but also of very shifting tonality.

It is not easy to determine exactly at what point the first part ends; it really merges gradually into the free fantasia. Indeed there are more than one deviation from the conventional sonata form in this overture, although the principal land-marks of this form are clearly recognizable enough. One of the most striking and dramatically effective original features is the appearance of a wholly new, almost frantically passionate theme in the violas and 'celli near the end of the working-out. The beginning of the third part is well-defined by the return of the first theme in the tonic, E-flat minor; but its deviations from the scheme of the first part are striking, although not sufficient to mar the general symmetry of the form. A long *decrecendo* and *ritardando* lead to the coda, which is short and in the slow tempo of the introduction. A fragment of the **ASTARTE**-motive appears in the wood-wind; the violins gasp out a brief reminiscence of the first theme; and then the overture, as it were, groans itself to rest.

This overture is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 valve-horns, 2 plain horns, 2 valve-trumpets, 3 trombones, 1 pair of kettle-drums, and the usual strings. The score bears no dedication.

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CONCERTO FOR VIOLIN, IN D MAJOR, OPUS 61.

LUDWIG VAN BEETHOVEN.

This concerto was written for Clement, leading first violin in the orchestra at the Theater an der Wien, in Vienna, and first played by him at a concert of his own on December 23, 1806. Beethoven was often behind-hand in finishing compositions promised to distinguished solo players; there is abundant evidence that this concerto was finished in a great hurry, and was ready just in the nick of time for the concert. Indeed, it was completed so very late that there was no chance for rehearsing the whole of it, and the unlucky Clement had to play a good deal of his part at sight before the audience. As the concerto is still one of the most difficult in existence, notwithstanding the enormous advance of violin technique since Beethoven's day, the quality of this first performance may easily be imagined. The work seems to have been a favorite with the composer; for after the first performance, he not only spent much time and labor upon remodelling the solo part, but even made a separate arrangement of the whole as a pianoforte concerto, leaving the orchestral parts, however, the same as in the original violin version.* But, even after Beethoven's remodelling of the solo violin part, the concerto went into eclipse for a good while; it was too foreign to the violin-playing habits of the day, and exceedingly few violinists cared to attempt it; its great length also militated

* There is nothing new under the sun! In one of the cadenzas Beethoven wrote to the first movement of the pianoforte version of this concerto there is a long passage in which the pianoforte is accompanied by the kettle-drums. Not only was it unusual to have any part of the orchestra take part in a cadenza for the solo instrument, but this idea of a combination between the pianoforte and kettle-drums was doubly original. Now, curiously enough, we find just this combination in the cadenza of Paderewski's Polish Fantasia for pianoforte and orchestra. That Paderewski did not know that Beethoven had anticipated him in this matter is more than probable; for all Beethoven's cadenzas to his own concertos have long since become so antiquated and out of fashion that few modern pianists have even looked at them; least of all at the cadenza to this pianoforte version of the violin concerto, which is never played at all. It is a sheer case of *Pereant qui ante nos!*

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against its being popular with performers. It was not until Joseph Joachim revived it, many years after Beethoven's death, that it began to take its place in the standard repertory of violinists. Since then, however, it has continued to stand at the head of all violin concertos.

The first movement, *Allegro ma non troppo* in D major (4-4 time), begins with a long orchestral ritornello. Four soft strokes of the kettle drums on D usher in the first theme which is given out by the oboes, clarinets, and bassoons. After the first phrase of the theme we hear four more soft kettle-drum strokes on A, and the wind instruments then go on with the second phrase. Now come four soft D-sharps in the first violins; the ear is puzzled; what can come next? Is this D-sharp the leading-note of E minor? or what is it? With the next measure light comes! The chord of the dominant 7th (on A) shows the D-sharp to have been a semi-tone *appoggiatura* below the second degree of the scale (5th of the dominant). Upon the whole, this problematical D-sharp, coming no one at first knows whence, is at once one of the weirdest and most characteristic strokes of genius in all Beethoven. The exposition of the first theme is followed by a first subsidiary in the same key; after a modulation by deceptive cadence to B-flat major, it returns to the tonic, in which key the second theme makes its appearance. This theme (only eight measures in length) is first given out by the wood-wind and horns in D major, and then repeated in D minor by the violins in octaves against a running contrapuntal accompaniment in the violas and 'celli; it is developed at some length. It is followed by a short second subsidiary, which is worked up to a *crescendo* climax, and leads to the triumphant conclusion-theme, which is still in the

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tonic and brings the first part of the movement to a close with a half-cadence on the dominant chord.

Now the solo violin enters. The first part of the movement is repeated, as is usual in concertos, the solo instrument either playing the themes, or else embroidering them with rich figural tracery. It is, however, worth noting that the irregularity of this part — its second and conclusion themes coming in the tonic — is cured in the repetition, both these themes now coming in the dominant. The conclusion-theme is also worked up to a longer climax than before, the solo violin running through a series of *bravura* scale-passages, arpeggj, and ascending trills that lead at last to a resounding *tutti* in F major. Here the free fantasia begins; the working-out is in the orchestra for a while, until the solo violin comes in as it did at first — only now in C major — then modulates to B minor, in which key the first theme makes its reappearance. The remainder of the working-out is long, elaborate, and exceedingly brilliant.

The return of the first theme in the tonic at the beginning of the third part of the movement comes as a *fortissimo* orchestral *tutti*; the solo violin enters on the first subsidiary, and the development proceeds very much as it did in the repetition of the first part. The climax on the conclusion theme leads to a hold of the full orchestra on the dominant, A. Here the cadenza is introduced, after which a brief coda ends the movement.

The second movement, *Larghetto* in G major (4-4 time), is one of those short, ecstatic slow movements in a perfectly free form, pendants to which may be found in the *Waldstein* sonata, opus 53, and the fourth pianoforte concerto, in G major, opus 58. One can almost look upon it as a slow introduction to the Finale — with which it is enchained — rather than as an

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independent movement by itself. The muted strings give out a suave theme, which is forthwith repeated by the clarinet and horns, accompanied by the strings, while the solo violin embroiders it with more and more elaborate figuration. It seems as if the solo instrument were listening in rapture to the theme, and expatiating upon its beauty in its own way. The strings then repeat the theme *forte*, loud calls from the clarinets, bassoons, and horns answering every phrase of it. Then the solo violin enters again and goes through some brief passage-work which leads to a more *cantabile* second theme, given out and developed by the solo instrument and accompanied at first by the strings, then by the wood-wind. A free cadenza for the solo violin leads over to the next movement.

The third movement, Rondo in D major (6-8 time, tempo not indicated), is built up on one of those rollicking peasant-dance themes, of which we find so many examples in Haydn's final rondos. The second theme, a sort of vivacious hunting-call for the horns, is equally bright and cheery. The movement is in the regular rondo-form, and is worked up at considerable length and with immense brilliancy. The composer has made provision for the insertion of a free cadenza near the end.

ENTR'ACTE.

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tings (the texts of most of which are probably based more or less upon Byron's dramatic poem) :

Manfredi, Rè di Sicilia, opera by Natale Perelli ; Pavia, March, 1839.

Galeotto Manfredi, opera by Pietro Corri ; Rome, 1839.

Galeotto Manfredi, cantata by Giacomo Cordella ; Naples, May 30, 1840.

Galeotto Manfredi, opera by Enrico Petrella ; Modena, 1843.

Manfred, symphony with choruses by Louis Brouillon-Lacombe, 1847.

Manfredo, opera by Francesco Chiaromonte ; Turin (Trieste ?), 1853.

Manfred, overture, entr'actes, and incidental music by Robert Schumann ; Leipzig, March 24, 1859.

König Manfred, opera by Carl Reinecke, text by Friedrich Roeber ; Wiesbaden, July 24, 1867.

Manfred, symphonic poem by Fendrich ; 1867.

Manfredo, opera by Enrico Petrella, text by Cimeno (probably a remodelled version of the one given at Modena in 1839) ; Naples, March 25, 1872.

Il Rè Manfredi, opera by Achille Montuoro, text by Leopoldo Marengo ; Turin, Jan. 10, 1874.

Manfredi di Svezia, opera by Ferdinando del Rè ; Naples, Feb., 1880.

Manfredi di Svezia, opera by Tommaso Giribaldi ; Montevideo, Aug., 1882.

Manfred, symphonic prologue by Ferdinand Praeger ; (given ?).

SOME RANDOM THOUGHTS ON ARTISTS IN GENERAL.

After Max Nordau, in that curious *Degeneration* of his, had done his best to show how many modern artists—poets, painters, composers, novelists, play-wrights, etc., etc.—were degenerate and more or less insane, it was some comfort to find his distinguished teacher, Cesare Lombroso, saying,

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in his review of Nordau's book, that Nordau had erred in detecting signs of insanity merely in this and that noteworthy modern man of genius, and had erred especially in implying that such signs of insanity were at all to the discredit of the geniuses in question ; for insanity was the invariable and inseparable accompaniment of genius of every sort, and always had been. This was some comfort, at least to those who deem modern art and artists not entirely despicable, when compared to older art and artists. For, if genius is always more or less insane, insanity cannot be called in any way distinctive of nor a just reproach to modern genius.

It is perhaps just this touch of insanity, or quasi-insanity, in artists that acts as the most impassible barrier between them and the rest of human-kind. For note the curious fact : this quasi-insanity seldom manifests itself in the artist's relation to his art so strongly as it does in his relations to life and society in general. We ordinary mortals can understand the artist's relation to his art quite well ; except in some few excessive cases, it seems to us quite normal and explicable,—if anything, somewhat better poised and less ecstatic than we should have expected. But it is in his relations to every-day life that he is less explicable to us and that we fail to understand him so sympathetically ; it is here that his quasi-insanity manifests itself most perplexingly.

A noted artist, speaking one day of the pleasure he had had at a certain house, especially in the hostess's society, said : "There are women enough who know more or less about Art and understand it tolerably well,—not quite so well as they think they do, perhaps, but still pretty well ; such women are, between you and me, holy terrors as a rule ! But there are

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other women who understand artists; and they are the ones I find charming." There is a good deal of meaning in the distinction here drawn; it is by no means an imaginary one. For it surely does not take genius to understand genius "tolerably well"; most of us who have little or none of it would kick, if any one were to impugn the sincerity and intelligence of our attitude toward the great works of genius in the world. But to understand the art-production is not quite the same as to understand the art-producer. And it is quite possible that the women of whom our friend spoke, as "understanding artists," have a streak of rudimentary, quasi-latent genius; not enough to enable them to produce nor even reproduce artistically, but enough to give them a sympathetic inkling of that touch of insanity which is inseparable from genius—an inkling which makes it possible for them to get something of an inside view of the various manifestations of this insanity, and recognize their undercurrent of logic. Of course I do not mean to confine this sympathetic understanding of artists to women; one finds it in not a few men also. It bears no relation whatever to its possessor's understanding of art; it is in no sense an understanding of art, but an inborn intelligent sympathy with the artistic temperament.

Perhaps the commonest manifestation of this quasi-insanity in artists is in the view they take of themselves. One of the commonest forms of "degeneracy" Nordau points out is megalomania. Now, the artist's view of himself is as a rule absolutely geocentric in its egotism. It is this egotism which most veils the artist from the vision of the ordinary man, who in many cases can only see the egotism, and not the artist behind it. Probably few artists will plead guilty to this charge of superabundant egotism;

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well, that is quite natural. For it is, in the end, to be recognized as an entirely normal trait of genius, as part and parcel of that quasi-insanity which genius implies ; abnormal only when judged by ordinary standards, with the artistic temperament left out of consideration. And the artist, feeling it to be normal from his point of view, is unable to recognize it as exceeding the bounds of such egotism as is the common possession of all of us. And with this egotism goes the excessive irritability, tetchiness, and at last jealousy which mark the artistic temperament.

“Do you think Mr. —— can possibly feel hurt by this?” I once heard a certain committeeman say, speaking of an artist who was not present. “Did you ever know of an opportunity for feeling hurt that any artist would let slip?” was the rejoinder.

It may be argued that the very nature of an artist's employment, the enormous concentration his studies, practice, and productive work demand, the prominence of his position before the public, the wear and tear of protracted emotional activity upon the nervous system, are all calculated to foster this irritable tetchiness ; that the artist's hard-earned experience of the infinite labor it takes to achieve prominence naturally tends to make him jealous of popular favor bestowed upon those who seem to have won it more easily than he. All this may be argued, and much more. Whether the artist be a producer or only a reproducer,—and artistic reproduction is in itself a sort of production,—his works are, in a sense, his children ; and few of us can be made really to feel, in our heart of heart, that there is not something extraordinary about our own progeny. It takes a wondrous bad child to damp its parents' pride in it ! But, though

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all these influences may be admirably calculated to foster the artist's egotism, to develop his megalomania, it does not seem to me that they are at all sufficient to create it; at least the germs of this portentous egotism must be congenital, part and parcel of that quasi-insanity which is inseparable — so Lombroso tells us — from genius.

It is probably an insuperable lack of understanding of, and sympathy with, this common manifestation of artistic insanity that makes the successful indulgence in the society of artists so difficult to many of us. How many men and women are there not, whose love for art leads them to seek the companionship of artists; but who find it impossible to get upon any terms of mutual freemasonry with them? Why? Because the average man tires after a while of a set of companions whom he has perpetually to handle with the most delicate of gloves, so as not to wound their susceptibilities. On the other hand, artists soon tire of him, because they do not like to have their susceptibilities continually wounded. Also, the lack of common instinct will probably render it impossible for the outside art-lover to master the problem of the artist's tetchiness. He sees artists handle one another without, as it strikes him, any gloves at all! Why should he have to put them on?— he in whom nothing but the most friendly spirit is presupposable, in whom professional jealousy is out of the question? The trouble is, he is trying to deal practically with a mental disease, of the intricacies of which he is ignorant; he has to do with a temperament, the extreme sensitiveness of which in some directions is all the more incomprehensible to him, that he finds it unexpectedly callous in others, in which he, like enough, may be somewhat sensitive himself. He cannot grasp the subtile logic of the insanity of genius! He is in constant peril of giving

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the artist a thwack on his sorest spot, and may at times hesitate even to stroke him where he might have kicked him with impunity. The possibility of any freemasonry between him and artists is virtually null.

After all, the matter is as broad as it is long. If, as I have said, the average outsider fails to grasp the subtle logic of the insanity of genius, the artist often fails to grasp the simpler logic of the sanity of no-genius. The every-day man's relations to life and society may be as incomprehensible to him as his are to the other. It is the old question over again: which of the two is really the insane one? To the caged lunatic the rest of the world is as insane as he is to those outside his bars; the question is practically answered by the majority, but who knows? The artist may find the art layman's lack of appreciation of his sensitiveness incomprehensible and even brutal; so incomprehensible indeed that he cannot help looking for some ulterior motive in the other's quite unintentional wounding of his feelings. The suspiciousness of artists in this matter seems at times well-nigh preternatural; but it is merely a part of the insanity of genius.

I may have seemed to use the word *genius* rather loosely here; for the sort of insanity I have spoken of is unquestionably met with in many an artist to whom the world would unite in refusing so high an attribute as genius. Many an artist seems to have the insanity of genius without the genius of his insanity. I am no specialist in this matter; but I may hazard a guess. Certainly we all know that, as artists go, the gravity of their insanity is no measure of the calibre of their genius — nor *vice versa*. And my guess is that the peculiar mental derangement which is one of the conditions of genius may often manifest itself quite forcibly without any accom-

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panying manifestation of genius itself. As the quantitative proportion of genius to insanity is known to be different in different subjects, it seems quite possible that the genius itself may often be so nearly null as to be practically inappreciable, while there may yet be enough of it to account for the insanity. The peculiar mental derangement may still be the insanity of genius, even in cases where the genius itself eludes all direct diagnosis.

A not uncommon manifestation of what I may call the egotism of genius is the well-known proneness of artists (apparently) to undervalue each other's work. Of generous appreciation of each other artists unquestionably show a great deal at times; this must be conceded to them. But they are habitually terrible flaw-pickers, too; when they praise a fellow-craftsman's work, it is generally with a reservation. No doubt most of us praise in quite the same way. But the artist's reservation—which may be, after all, merely a mental one, more implied in his manner than directly expressed in words—nearly always seems to imply that his fellow-craftsman has failed just where he himself would have done better. People are too prone to call this sheer jealousy. But it seems to me that it is quite natural, and does not need any jealousy to explain it. There is an ideal underlying all artistic performance—whether productive or reproductive. The artist is more completely conscious of his own ideals than he can be of the exact quality of his own performance. Of the quality of another's performance he is, however, an excellent judge; whereas he can know another's ideals only through the character of that performance. So, when brought face to face with the performance of a fellow-craftsman, he—no doubt unconsciously—tends to compare it, not with his own actual or potential performance, but with his own ideals. And it is not unnatural that the other's performance should suffer somewhat in the comparison.

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That the over-keen sensitiveness, tetchiness, egotism, and jealousy of artists are really normal manifestations of the insanity, or quasi-insanity, of genius seems to me evident enough. And it seems to me equally evident that these faults cannot justly be judged by the common standard of ordinary men. For, with and in spite of all this egotism and sensitiveness, all this superacute and ever-watchful jealousy, see how well artists, upon the whole, get on together. One would think that men so constituted could be nothing but powder and match to one another, and that their mutual intercourse would be merely a series of explosions. But this is far from being the fact; indeed we outsiders are much more likely to be matches to the artist's powder than one artist is likely to be to another's. The only plausible explanation seems to be, that artists, being all insane with the same insanity, well and sympathetically understand what I have called the subtile logic of that insanity; they feel instinctively that what would wound them will also wound their colleague—and act accordingly. And they know what will wound as we outsiders cannot. We are hopelessly outside the freemasonry of genius, and can never quite understand the workings of its accompanying insanity.

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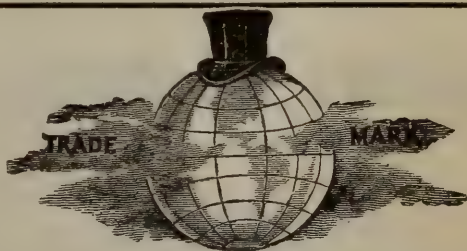
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For heaven's sake, stop that eternal talk about magnetism and electric effect—as if Music were nothing but audible electricity! Audible electricity of a sort it surely is. But there is electricity *and* electricity. I know some works of quite enormous voltage, but of so little ampere that you might fire any one of them clean through a mosquito without hurting him a whit.—GIROLAMO FINOCCHI, *La Contadina scientifica*.

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The first movement begins with a short slow introduction, *Andante sostenuto* in F minor (3-4 time), with a *fortissimo* phrase of the horns and bassoons in octaves, the trombones and tuba coming in toward the end. This opening phrase is immediately answered by all the higher wood-wind and trumpets in octaves against strong harmonies in the horns, trombones, bas-

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soons, and tuba. Some brief further developments, in the course of which there is some very impressive enharmonic modulation, close the introduction.

The main body of the movement, *Moderato con anima* (*in movimento di Valse*) in F minor (9-8 time), begins with the exposition of the gracefully undulating first theme, with the melody in the first violins and 'celli in octaves, against a simple accompaniment in the other strings and horns; the development of the theme is carried forward by the wood-wind against an accompaniment in the strings. This accompaniment is marked by frequent rhythmic eccentricities and syncopations. The entire development of the theme, by various orchestral combinations, is very extended and often amounts to actual working-out; it swells at times to *fortissimo*, dying away at last through a languid *rallentando* to *piano* and *pianissimo*. This long and elaborate development is followed by a change to the relative A-flat major, *Moderato assai, quasi Andante*. A daintily tripping phrase of the clarinet, answered by short descending chromatic scale-passages in other wooden wind instruments and a tremulous rising and falling arpeggio in the violas, to a simple accompaniment in the other strings, seems at first as if it must be the second theme; but it is in reality only the bright, quasi-humorous counter-theme to the graceful, sensuous second theme, which latter soon makes its appearance in the 'celli, the wood-wind keeping up the simultaneous development of the counter-theme. The theme then passes into the flutes and oboe in octaves, the counter-theme coming alternately in the clarinets and bassoons. The development of this theme is so concise that its appearance seems almost episodic. At a sudden change to B major, the development is interrupted by the *pianissimo* reap-

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pearance of the first theme, or a rhythmic modification thereof, in the wood-wind. Now ensues a short struggle: while one part of the orchestra tries to go on with the second theme, another part keeps insisting with more and more emphasis upon the first, which in the end carries the day and comes in for some new elaborate developments. As a conclusion-theme we at last recognize the strong phrase of the slow introduction, *fortissimo* and double-*fortissimo* in the trumpets and other wind instruments, thus ending the first part of the movement.

Now follows an elaborate free fantasia, which is devoted, however, entirely to the working-out of the first theme. This persistent harping on the first theme renders its reappearance in the tonic at the beginning of the third part of the movement unnecessary; after it has flashed forth in all the splendor of double-*fortissimo* of the full orchestra (in D minor), the third part of the movement begins with the return of the counter-theme to the second theme (also in D minor), which is followed in turn by the second theme itself in F major, in the horn against the counter-theme in the wood-wind. From this point to the beginning of the coda, the development is a sufficiently exact reproduction of the first part of the movement. The coda is short and strongly dramatic; it runs wholly on the first theme. The whole movement may be called a sort of ideal waltz.

The second movement, *Andantino in modo di canzona* in B-flat minor (2-4 time), is extremely simple in form. It presents the development — almost in the form of variations — of a melancholy little theme in B-flat minor and a stronger, more march-like subsidiary in A-flat major. There is a middle part, *Più mosso* in F major, in which a rude, uncouth peasant melody is developed as a sort of trio.

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The third movement, Scherzo, Pizzicato ostinato: *Allegro* in F major (2-4 time), is built on a quite original plan. Its title, "*Pizzicato ostinato*," is to a certain extent a misnomer; for, though the strings are never played with the bow from beginning to end, their *pizzicato* is by no means incessant. The movement consists of the successive presentation and development of three contrasted themes, one for all the strings *pizzicati*, the other for the wood-wind, the third for all the brass and kettle-drums. The development of the second and third themes (wood-wind and brass) is at times, simultaneous.

The fourth movement, Finale: *Allegro con fuoco* in F major (4-4 time), is a brilliant, well-nigh frenetic rondo. There are three principal themes. The first of these is briefly exposed at the beginning of the movement by all the strings and wood-wind *fortissimo* in octaves, against resounding sustained chords in the brass. The second follows immediately; a curious little phrase of the wood-wind that is repeated with Komarinskaya-like persistency. The third theme appears after a return of the first: a rollicking, march-like theme, given out *fortissimo* in harmony by the full orchestra. The elaborate working-out of these three themes in rondo form constitutes the whole of the movement, save that toward the end—just before the coda—the resounding phrase of the slow introduction to the first movement returns once more in the double-*fortissimo* of all the wind instruments.

This symphony is scored for 1 piccolo-flute, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, a set of 3 kettle-drums, and the usual strings, to which are added triangle, and bass-drum and cymbals in the finale. The score is dedicated "*A mon meilleur ami* (To my best friend)."

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PROGRAMME.

Ludwig van Beethoven - - Overture to "Coriolanus," Op. 62 ✓

Josef Haydn - - Air, "With eagerness the husbandman," from
"The Seasons" ✓

Henri Duparc - "Lenore," Symphonic Poem, after Bürger's Ballad ✓
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(Born in Bonn on Dec. 16, 1770 (?) ; died in Vienna on March 26, 1827.)

This overture was written in Vienna in April, 1807. It was not intended for Shakspeare's *Coriolanus*, but for a tragedy by a German poet, Heinrich Joseph von Collin, to whom the score is dedicated. The overture was first played in public at a *Liebhaberconcert* in December, 1807 ; it was published in 1808. It is interesting to note that Beethoven wrote this overture about a year after he had made the remodelled version of his *Leonore* overture, which version is now generally known as No. 3. The tendency to cut down and curtail the academic sonata form in dramatic overtures which was already exhibited in the *Leonore* No. 3, is carried decidedly farther here, in the *Coriolan*.

The overture is all in one movement, *Allegro con brio* in C minor (4-4 time, as written, *allabreve* time, as played). It begins with a succession of three long-held *fortissimo* C's in the strings, each one of which is followed by a crashing chord in the full orchestra. Then follows a concise exposition and development of the nervous, restless, passionate first theme in the tonic C minor, which soon makes way for the appearance of the more lyrical, but still passionate, second theme in the relative E-flat major. The development of this theme also is short ; some stormy passage-work leads to the conclusion-theme in the minor of the dominant (G minor), a restless *staccato* phrase of the violins, over billowing arpeggj in the violas and 'celli. The development of this conclusion-theme is really nothing more than passage-work ; it closes the first part of the overture in the dominant. What stands for a free fantasia is nothing but the continuation of this passage-work on the conclusion-theme.

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The third part is somewhat irregular. It begins with a return of the introductory sustained notes and crashing chords, and of the first theme; not, however, in the tonic, but in the sub-dominant, F minor. The development of the first theme, too, is considerably stunted, and soon makes way for the *cantilena* of the second theme, in the tonic, C major, as it should be. From this point on, the third part is a pretty exact reproduction of the first, the conclusion-theme coming in the tonic, C minor.

The coda begins softly with the second theme in C major. This is followed by some stormy passage-work on a figure from the conclusion-theme, leading to a repetition of the loud C's and chords of the beginning. What follows is purely dramatic and suggestive of Coriolanus's death. The overture sighs itself out in C minor.

This overture is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings.

AIR, "With eagerness the husbandman," FROM "THE SEASONS."

JOSEF HAYDN.

(Born at Rohrau, Lower Austria, on March 31 (April 1?), 1732;
died in Vienna on May 31, 1809.

Die Jahreszeiten, oratorio in four parts, the text compiled from James Thomson's *Seasons* by van Swieten, the music by Josef Haydn, was first given at the Schwarzenberg Palace in Vienna on April 24, 1801. It was Haydn's last oratorio,—it would now be called a cantata,—and was composed at van Swieten's urgent instigation immediately after the successful production of *Die Schöpfung*. The music was written between April, 1798, and April, 1801. Haydn said that the labor of writing it unquestionably hastened his death.

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There are four English versions of the text of this oratorio; for, as Haydn wrote the music to a German translation, it was found impossible to use Thomson's original poem with it. The first of these — which Sir George Grove characterizes as "barbarous" — was published in the original edition of the full score, in 1802-03. In 1813 Muzio Clementi published the second — which the same authority calls "better" — in his edition of the pianoforte score. The third and fourth versions were made by the Rev. John Webb and Professor E. Taylor respectively. The text of Simon's air given here is taken from the first version. I have not been able to procure either the Webb or the Taylor version; as the Clementi version strangely omits all mention of the farmer's "whistling . . . a wonted lay" at the proper juncture in the music, I have thought best to use the first version. The bass air sung at this concert is in the part of Simon, the old farmer; the text is as follows:

SIMON.

(Recitative.)

Now in his course the sun has reached
The winter-butting Ram.
Then cold and noxious damps to kind
And fost'ring warmth yield.
Of nursing Earth the bosom swells
And cleared is the sky.

(Air.)

With eagerness the husbandman
His tilling work begins;
In furrows long he whistling walks
And tunes a wonted lay.
With measured step and liberal hand
He then throws out the seed.
By faithful ground 'tis kept, and soon
Brought up to golden ears.

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The air is *Allegretto* in C major (2-4 time); the orchestral part is scored for 1 piccolo-flute, 2 oboes, 1 bassoon, 2 horns, and the usual strings. Of course the piccolo is in allusion to the husbandman's whistling; the "wonted lay" he whistles is none other than the theme of the *Andante* in C major of Haydn's own "*Surprise*" symphony in G. This familiar theme, which does not appear in the voice-part of the air, keeps cropping up every now and then in the accompaniment, as a counter-theme, the piccolo-flute being a prominent feature in the instrumentation.

SYMPHONIC POEM, "LENORE," HENRI DUPARC.

The poetic subject of this symphonic poem is Bürger's *Lenore*. On a fly-leaf of the orchestral score is printed the following introduction :

"Lenore bewails her Wilhelm who has fallen in battle.
Wilhelm on horseback as a spectral apparition.

"Fair sweetheart kilted up her skirt, sprang and swung herself nimbly upon the steed. She wound her lily hands well around her beloved rider. How it flew, that upon which the moon shone round, how it flew into the distance! How the sky and stars flew above it! 'Is my sweetheart afraid?... The moon shines bright! Hurrah! The 'dead ride fast! Is my sweetheart afraid of the dead, too?' 'Woe is me! let the dead rest!'

"The spirits follow them with howling.
With the stroke of midnight steed and rider turn to ashes.
Lenore dies."

This sufficiently indicates the general scheme of the composition. The work is in so free a form that it eludes technical analysis. It is to be noted, however, that the composer has treated the spectral ride somewhat

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less realistically than Raff has, in the last movement of his *Lenore* symphony, or Berlioz, in the *Ride to the Abyss* in his *Damnation de Faust*. Duparc's music often suggests speed and headlong rushing, but there is little attempt made in it to imitate the rhythm of a horse's gallop.

This symphonic poem is scored for 1 piccolo-flute, 2 flutes, 2 oboes, 2 clarinets, 3 bassoons (with a 4th bassoon *ad libitum*), 4 horns, 2 trumpets, 3 trombones, 1 bass tuba, 1 pair of kettle-drums, cymbals, bass-drum, 1 small tam-tam, 1 large tam-tam, and the usual strings. The score is dedicated to César Franck.

ENTR'ACTE.

A FEW WORDS ON THE COMPLEX IN ART.

I once happened to be present when two friends—one of them a musician, the other a merely general music-lover, but both of them passionate devotees of the pleasures of the table—were amusing themselves drawing up a complicated *menu*. Soon another friend, a distinguished musician—whose tastes in the matters of eating and drinking were, however, of primordial simplicity—came up and began to look with a half-amused, half-contemptuous smile at the elaborate bill of fare that was fast approaching completion. “You two fellows,” said he at last, “when it comes to eating, seem bent upon nothing so much as upon making the most adventurous, complicated, unnatural combinations!” To which one of the two epicures—the musical one—rejoined: “Now, do you know? you are the very last man who ought to make a remark like that! Don't you see that that is just the way the most hopeless amateur talks about a fugue?”

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Yes, that is the way a good many people talk (or think) about a fugue, a symphony, or in general any of the higher and more complex formal developments in music. The cry for "noble, perspicuous simplicity" in Art is as old as the hills. The Prince de Valori, for instance, says of Rossini's *Messe solennelle*: "One needs a little technical knowledge, but above all things heart and poetry, to understand it. One does not need, as for Beethoven's *Mass in D*, to have rowed twenty years in the galleys of counterpoint to try to decipher it." There you have it: "heart and poetry" on one side, and, on the other, the "galleys of counterpoint." Counterpoint, which in general is nothing if not complex, reduced to a condition of mere penal servitude! It is the old story: sweet simplicity going straight to the heart, complexity going to the brain — and, what is more, stopping short there!

Some of us are getting rather over-tired of this old story. We find it not only threadbare, but radically false. Is the possession of a brain, and the delight in using the same, any sure sign of lack of heart? Moreover, are the workings of the heart — that is, of what its votaries call the heart, not the blood-pumping organ — any less complex than those of the brain? Are the affections, emotions, passions more easily decipherable, less intricate in their complexity, than thought and reason? Again, is what aims at reaching the heart any less likely to get there for having to pass through the brain on its way? To each and all of these questions, a thousand times No!

Art is organic; and the more complex organism is, generally speaking, the higher. If organic complexity were a bar to all poignancy of appeal to the emotions, an earth-worm ought to be a more moving spectacle than a

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beautiful woman. The most thrilling love-story would be, at first sight, "Madam, will you have me?" — "Yes, kind Sir, I will!" and so an end of it.

The trouble is that, when people cry aloud for "simplicity," what they really mean — or ought to mean — is unity of impression. But the most complex art forms, when treated with genius, can produce as great unity of impression as the simplest. No doubt there are complexities in Art which some people are impotent to unravel. But then, what of that? Schopenhauer has said that, when a head and a book carom together, and you hear a hollow sound, it is not always the fault of the book! If you fail to find your bearings in a complex work of art, this is not necessarily to the latter's discredit — it is just possible that the fault may be your own.

"The chief end of Art is to move the emotions," crieth the emotionalist. Very possibly it may be; but *whose* emotions, my good friend? Is Art to stop at the all-but-feeble-minded, and have nothing to say to the thinker? And shall all be done for him to whom thinking — heaven save the mark! — comes hard, who cannot feel while thinking, and nothing for him who feels most strongly when he has something to think about? There are some to whom mental vacuity is as abnormal and irksome a condition as hard thinking is to others.

In complex forms of Art the true desideratum is that the complexity shall be really organic. More than this, that the artist shall so be master of his complex utterance that he can say more by its means than he can by any other. If the artist finds himself caught and floundering in the toils he has spread to catch you, so much the worse for him; the less artist he. But if the complexity of his work is really organic, if he is truly master

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of his expression, if what he has to say is emotional in its very essence, never fear that he will lack responsive listeners — and they will be no fools either. Neither will they be men of no “heart.”

Upon the whole, the question of complexity or simplicity is not quite the same in all the fine arts. In the visual arts whose manifestations occupy space — Painting, Sculpture, Architecture — it has somewhat different æsthetic bearings from in Music, Poetry, or the Drama. In the latter arts the element of development comes in and often assumes great importance. There is nothing in Painting, Sculpture, nor Architecture which at all corresponds to musical development and working-out, nothing which corresponds to the gradual spinning and unravelling of a plot in Poetry or the Drama. What complexity of composition there may be in a painting, statue, or architectural design is all there at once ; it meets the eye at once and the relations between all the various component parts of the design have to be grasped, as it were, at a single glance. If the first impression is confused and disorderly, this is in so far damning that it is particularly unlikely to be cured by further study. To be sure, long study of a complicated pictorial composition may enable us better to understand the artist's treatment of the subject he has taken upon himself to repre-

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sent ; it may enable us better to comprehend the story he tries to tell us in form and color. But it will hardly render the purely pictorial effect less confused than it was at first.

In Music, on the other hand, great complexity of plan — unless it involve the simultaneous presentation of two or more themes — and the most elaborate development and working-out do not in the least necessitate the ear's having to grasp any but the simplest relations at any given moment of time. The same is true of Poetry and the Drama : the most complicated plot in the world may be developed in the very simplest of language, or with the most patent perspicuousness of incident. What complexity there is is, for the most part, cumulative, the complex development of essentially simple primary material. To grasp all its manifold relations is no effort of immediate *coup d'œil*, as it is in the visual arts, but largely an effort of the memory ; which latter effort becomes less and less with repeated hearings of a composition or poem, and at last vanishes altogether. The careful study of a piece of music, a drama, or a poem, distinctly tends to cure what may at first have been confusedness of impression ; and, as I have said, the careful study of a picture, statue, or building has infinitely little power of doing this.

Take, for instance, Mr. Sargent's frescoes in the new Public Library. Protracted study of them can indubitably do much to help us understand his idea, to discover just what the various figures are doing, to detect their relations to the poetic or historic idea which he took as his point of departure. But it cannot reduce the exceedingly complicated, and to some of us confused, pictorial impression to simplicity. If confusedness of impression

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was there in the beginning, it will — humanly speaking — survive all possible study and remain there to the end. Not all the study in the world can give additional emphasis to a single outline nor change a single value. But you cannot truly say this of a Bach fugue, a Beethoven symphony, a poem of Browning's, nor a drama of Sardou's. In your relations to these, increasing familiarity does distinctly bring with it increased clearness of mental vision, an ever-lessening effort in comprehension.

And remember that, in our relations to each and every art, it is not intellectual activity that is any bar to a successful appeal to our emotional nature, but intellectual *effort*. It is the conscious effort to understand that slackens the pulse, not the mere fact of understanding no matter how complex a development. And no complexity need trouble us one whit after we have really succeeded in unravelling it, in grasping the underlying idea, in responding to the implied or expressed emotion.

GLEANINGS FROM THE COURT LIBRARY IN UTOPIA.

There are some ideas and concatenations of ideas which absolutely cannot be expressed in a concise sentence. St. Augustine found that the ocean refused to be contained in a hole in the ground.— JEAN GUILLEPIN, *Ce qu'on puise dans un puits*.

Dear Sensibility, O la! I heard a little lamb cry, baa! And forthwith went and proclaimed to the world that the little lamb had made all poets and composers ridiculous. Most of the world believed me, and pinched the little lamb to cry baa again; but there were some who called me a fool! — DIOGENES HODOBATES, *Cynicisms*.

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"A waltz in the minor mode always makes me think of dancing in tight boots," said Schopenhauer. Quite characteristic of a metaphysician, who tries to settle all matters *a priori*. The sub-conscious train of reasoning by which he arrived at this curious statement can easily be imagined; but has unfortunately no power to alter the fact that waltzes in the minor mode may be the jolliest things in the world.—KYON CHRONOGENES, *De rebus vulgaribus*.

If it is true that no man is a hero to his own valet, I wonder what a great composer may be at times to his copyist!—ANDROGENES CRITICOPHILUS, *De illustribus*.

WOTAN'S FAREWELL, FROM "THE VALKYR," . . . RICHARD WAGNER.

(Born in Liepzig on May 22, 1813; died in Venice on Feb. 13, 1883.)

Die Walküre, music-drama in three acts, the second drama in the tetralogy *Der Ring des Nibelungen*, the text and music by Richard Wagner, was first given at the Royal Court Opera in Munich on June 26, 1870. The passage given at this concert is taken from Act III., Scene 3. Wotan bids farewell to the Valkyr Brünnhilde before casting her into the magic sleep, which is to be the punishment of her disobedience in protecting Siegmund against Hunding. The original text of the scene is as follows:

WOTAN

(blickt ihr ergriffen in das Auge, und hebt sie auf).

Leb' wohl, du kühnes

herrliches Kind!

Du meines Herzens

heiliger Stolz,

leb' wohl! leb' wohl! leb' wohl!

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 sollst du nicht mehr
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 noch Meth beim Mahl mir reichen ;
 muss ich verlieren,
 dich, die ich liebte,
 du lachende Lust meines Auges : —
 ein bräutliches Feuer
 soll dir nun brennen,
 wie nie einer Braut es gebrannt !
 Flammende Gluth
 umglühe den Fels ;
 mit zehrenden Schrecken
 scheuch' es den Zagen ;
 der Feige fliehe
 Brünnhilde's Fels : —
 denn Einer nur freie die Braut,
 der freier als ich, der Gott !

BRÜNNHILDE

(wirft sich ihm gerührt und entzückt in die Arme).

WOTAN.

Der Augen leuchtendes Paar,
 das oft ich lächelnd gekos't,
 wenn Kampfes-Lust
 ein Kuss dir lohnte,

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wenn kindisch lallend
 der Helden Lob
 von holden Lippen dir floss: —
 dieser Augen strahlendes Paar,
 das oft im Sturm mir gegläntzt,
 wenn Hoffnungs-Sehnen
 das Herz mir sengte,
 nach Welten-Wonne
 mein Wunsch verlangte
 aus wild webendem Bangen: —
 zum letzten Mal
 letz' es mich heut'
 mit dem Lebewohles
 letztem Kuss!
 Dem glücklicher'n Manne
 glänze sein Stern;
 dem unseligen Ew'gen
 muss es scheidend sich schliessen!
 Denn so — kehrt
 der Gott sich dir ab!
 so küsst er die Gottheit von dir.

*(Er küsst sie auf beide Augen, die ihr sogleich verschlossen bleiben: sie sinkt sanft ermat-
 tend in seinen Armen zurück. Er geleitet sie zart auf einen niedrigen Mooshügel zu liegen,
 über den sich eine breitästige Tanne ausstreckt. Noch einmal betrachtet er ihre Züge, und
 schliesst ihr dann den Helm fest zu; dann verweilt sein Blick nochmals schmerzlich auf ihre
 Gestalt, die er endlich mit dem langen Stahlschilde der Walküre zudeckt.— Dann schreitet er
 mit feierlichem Entschlusse in die Mitte der Bühne, und kehrt die Spitze seines Speeres gegen
 einen mächtigen Felsstein.)*

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Loge, hör'!
 lausche hieher!
 Wie zuerst ich dich fand
 als feurige Gluth,
 wie dann einst du mir schwandest
 als schweifende Lohe:
 wie ich dich band,
 bann' ich dich heut'!
 Herauf, wabernde Lohe,
 umlod're mir feurig den Fels!
 Loge! Loge! Hieher!

(Bei der letzten Anrufung schlägt er mit der Spitze des Speeres dreimal auf den Stein, worauf diesem ein Feuerstrahl entfährt, der schnell zu einem Flammenmeere anschwillt, dem Wotan mit einem Winke seiner Speerspitze den Umkreis des Felsens als Strömung zuweist.)

Wer meines Speeres
 Spitze fürchtet,
 durchschreite das Feuer nie!

(Er verschwindet in der Gluth nach dem Hintergrunde zu.)

(Der Vorhang fällt.)

The literal English prose translation of this is :

WOTAN.

(Much moved, he looks her in the eye, and raises her up.)

Farewell, thou brave, splendid child! Thou sacred pride of my heart, farewell! farewell! farewell! Must I avoid thee, and must my greeting nevermore lovingly greet

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thee; shalt thou no more ride by my side, nor hand me mead at the banquet; must I lose thee, thee whom I loved, thou laughing delight of my eyes:—then shall a bridal fire burn for thee, as never one burned for a bride! Let a flaming glow glow round the rock; let it scare the coward with devouring terrors; may the dastard flee Brünnhilde's rock:—for let only one woo the bride, who is freer than I, the god!

BRÜNNHILDE.

(Throws herself touched and in ecstasy into his arms.)

WOTAN.

The shining pair of eyes, that I oft have smilingly fondled, when a kiss was the reward of thy joy in fight, when the praise of heroes flowed in childish prattle from thy sweet lips:—this beaming pair of eyes, that so often have gleamed upon me in the storm, when the yearning of hope singed my heart, and my wish longed after world-ecstasies from out of wildly weaving terror:—for the last time let it rejoice me today with the last farewell kiss! Let thy star shine for the happier man; it must be quenched in parting for the hapless eternal one! For thus does the god turn from thee: thus does he kiss the divinity from thee.

(He kisses her upon both eyes, which forthwith remain closed: she falls gently fainting back in his arms. He leads her gently to lie on a low moss hillock, over which a fir-tree spreads out its wide branches. Once more he contemplates her features, and then closes her helmet; then his glance lingers once more sorrowfully on her form, which he at last covers with the Valkyr's long steel shield. Then he walks with solemn determination to the middle of the stage, and turns the point of his spear toward a mighty rock.)

Loge, hear! listen hitherward! As first I found thee as fiery glow, as then once thou vanishedest from me as swishing flame: as then I bound thee, I loose thee to-day! Up, flickering flame, flame round the rock all ablaze! Loge! Loge! Hither to me!

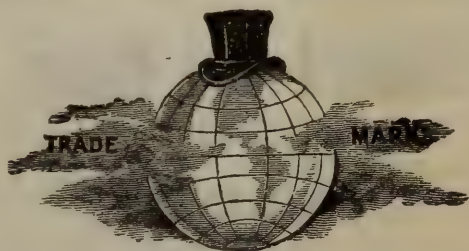
(At the last call he strikes the rock three times with the point of his spear, whereupon a

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flash of fire darts out from it, and quickly grows to a sea of flame, to which Wotan points out the circuit of the rock for its channel with his spear point.)

Let him who fears the point of my spear never walk through the fire!

(He vanishes toward the background through the glow. The curtain falls.)

The orchestral part of this scene is scored for 1 piccolo-flute, 3 flutes (one of which is interchangeable with piccolo) 3 oboes, 1 alto-oboe, 3 clarinets, 1 bass-clarinet, 3 bassoons, 8 horns, 3 trumpets, 1 bass-trumpet, 4 trombones, 1 contrabass-tuba, 2 pairs of kettle-drums, 6 harps, 1 Glockenspiel, triangle, cymbals, and the usual strings.

SYMPHONY NO. 4, IN A MAJOR, "ITALIAN," OPUS 90.

FELIX MENDELSSOHN-BARTHOLDY.

(Born in Hamburg on Feb. 3, 1809; died in Leipzig on Nov. 4, 1847.)

This symphony, which is No. 19 of the posthumous works, was written in 1833, and first published in April, 1851.

The first movement, *Allegro vivace* in A major (6-8 time), opens, without slow introduction, with a *forte pizzicato* chord in all the strings, and quivering eighth-note repetitions of the chord of the tonic in the wood-wind and horns. Against this background of quivering tone the violins in octaves outline the first theme, the other strings soon entering to alternate with the wind instruments in the shimmering triplets. The exposition of this first

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theme covers twenty-one measures; it is followed by some further developments on its initial figure in the wood-wind and horns against a *staccato* counter-theme in the strings. Then comes a short *crescendo* climax, leading to a *fortissimo* return of the theme, still more brilliantly scored than before. Some further developments, which approach the character of actual working-out, lead over to the entrance of the second theme, sung by the clarinets and bassoons in 3rds in the dominant, E major, over an arpeggio accompaniment in the strings; then the development passes into the strings, and soon dies away in *pianissimo*, as the clarinet steps in with a reminiscence of the first theme. This hint is forthwith taken up by the rest of the orchestra, and some new *forte* and *fortissimo* developments on the first theme lead to the entrance of the graceful little conclusion-theme, first in the wood-wind, then in the strings. The first part of the movement closes in the dominant, and is repeated.

The free fantasia opens with some preliminary skirmishing on a contrapuntal figure (taken from the first counter-theme), after which a wholly new theme appears in the sub-dominant, D minor — rather of Scotch than of Italian character — and is forthwith made the subject of a *fugato*, against counter-figures taken from the counter-theme just heard. Then fragments of the first theme reappear, and the two themes are elaborately worked out together, rising gradually to *fortissimo*, then falling back into *pianissimo*. A long *crescendo* climax leads at last to the return of the first theme at the beginning of the third part of the movement. The development of this part is somewhat condensed from that of the first: the second theme enters

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much sooner]—now in the violas and 'celli, against arpeggj in the wood-wind—in the tonic; its further development is given to the violins against a similar accompaniment. As it gradually dies away, the episodic theme that appeared near the beginning of the second part of the movement comes back in A minor in the wood-wind and horns, leading to the coda, in which this little Scotch theme is worked up in conjunction with the first theme in a constantly accelerated tempo.

The second movement, *Andante con moto* in D minor (4-4 time), has often been called the "Pilgrims' March." It begins with a loud wail of the violins, violas, flutes, oboes, and bassoons in octaves on the dominant and sixth degree of the scale.* Then follows the principal theme of the movement. It is first given out in two-voice counterpoint, the *cantus firmus* in the oboes, bassoons, and violas in octaves, the running counterpoint in even eighth-notes in the basses; each verse of the theme is repeated in four-voice counterpoint, the *cantus* in the violins in octaves, the two middle voices of the counterpoint in the two flutes, and the bass in the basses as before. This development of the principal theme is followed by a more chromatic subsidiary—the initial figure of which is taken from the "wail" at the beginning of the movement,—which is briefly developed in full harmony by the strings; the key is still the tonic. Next follows a suave, graceful second theme in A major, polyphonically developed by the full orchestra, and followed by a return of the loud initial "wail"—now in the dominant, on the second and third degrees of the scale of D minor (fifth and sixth of A minor). What follows is a free working-out of the

*Precisely the two notes, by the way (A and B-flat), of the chorus in the famous *Offertorium* in Berlioz's *Danrémont-Requiem*.

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three themes already exposed and developed, the movement ending *pianissimo* in the 'celli and double-basses *pizzicati*.

The third movement, *Con moto moderato* in A major (3-4 time), is in reality nothing more nor less than a Minuet and Trio, although not so called in the score. The form is perfectly regular, and the rhythm characteristic. The first part, or Minuet, consists of the exposition and development of a gracefully flowing theme, mainly by the strings, the wind being but sparingly used for the sake of coloring. The second part, or Trio, is noted for the rare exquisiteness of its color-effects. The beautiful theme is sung in four-part harmony by two horns and two bassoons, the frequent crossing of the voices resulting in the most wonderful effects of coloring. The Minuet is then repeated, snatches of the Trio returning at the close in a short coda.

The fourth movement, Saltarello: *Presto* in A minor (4-4 time) is a brilliantly developed quasi-rondo on a theme in saltarello rhythm.* The saltarello is the characteristic Roman dance, as the tarantella is the Neapolitan. Both have a very similar rhythm: rapid triple time (6-8 or 12-8). The characteristic, though not quite invariable, difference between the two is that the tarantella tends to flow in even triplets, whereas the rhythm of the saltarello is more jerky, a rest being often substituted for the second note of a triplet. This movement of Mendelssohn's, although marked 4-4 in the score, is really for the most part in 12-8 time.

This symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings. The score bears no dedication.

*Stephen Heller took the theme of this movement as a basis for some quite different developments in his once-favorite *Saltarello* for pianoforte, opus 77.

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PROGRAM.

- | | |
|---|---|
| 1. Concerto, 2d and 3d movements, <i>Mendelssohn</i>
MR. WINTERNITZ. | 5. a. Romanze } <i>Winternitz</i>
b. Scherzo } |
| 2. Chanson Provençale . . . <i>Eva Dell'Acqua</i>
MISS COREA. | MR. WINTERNITZ. |
| 3. Fuga, from 1st Sonata } <i>Bach</i>
Ciaccona, from 4th Sonata } | 6. Serenade à Juanita <i>Jouberti</i>
MISS COREA. |
| 4. Aria, from "Der Freischütz" . . . <i>Weber</i> | 7. La Ronde des Lutins <i>Bazzini</i>
MR. WINTERNITZ. |

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PROGRAMME.

Chadwick, G. W. Quartet in E minor, No. 4.
(MS. First time.)

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PROGRAMME

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Friday Afternoon, December 18,

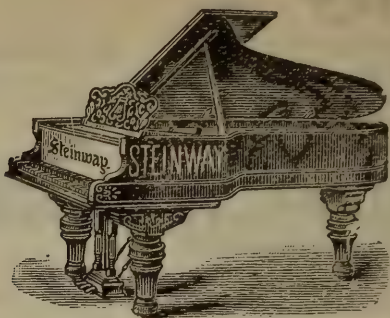
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Saturday Evening, December 19,

At 8 o'clock.

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Friday Afternoon, December 18, at 2.30 o'clock.

Saturday Evening, December 19, at 8.00 o'clock.

PROGRAMME.

Hector Berlioz - - - Overture to "The Roman Carnival," Op. 9 ✓

Antonín Dvořák - - - Concerto for Violoncello, in B minor, Op. 104 ✓

(First time in Boston.)

- | | |
|---|-----|
| I. Allegro (B minor) - - - - - | 4-4 |
| II. Adagio ma non troppo (G major) - - - - - | 3-4 |
| III. Finale: Allegro moderato (B minor) - - - - - | 2-4 |

Anton Rubinstein - - - Symphony No. 2, in C major, "Ocean," Op. 42 ✓

(Original version.)

- | | |
|---------------------------------------|-----|
| I. Moderato assai (C major) - - - - - | 3-2 |
| II. Andante (E minor) - - - - - | 8-8 |
| III. Allegro (G major) - - - - - | 2-4 |
| IV. Andante (C minor) - - - - - | 8-8 |
| Allegro con fuoco (C major) - - - - - | 2-2 |

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OVERTURE TO "THE ROMAN CARNIVAL," OPUS 9. HECTOR BERLIOZ,

(Born at la Côte-Saint-André (Isère), France, on Dec. 11, 1803; died in Paris on March 9, 1869.)

The full title of this overture is: *Le Carnaval romain, Ouverture caractéristique; deuxième ouverture de Benvenuto Cellini, destinée à être exécutée avant le deuxième acte de cet opéra* ("The Roman Carnival, characteristic overture; second overture to Benvenuto Cellini, intended to be played before the second act of that opera"). Although written after *Benvenuto Cellini*,—which is Berlioz's opus 23,—this overture is marked as opus 9 by the composer.

The beginning is eminently characteristic of Berlioz: the overture opens, *Allegro assai con fuoco* in A major (6-8 time), with three successive entries in canon on the initial figure of the principal theme of the main body of the work; the first entry is by the violins and violas in octaves; the second, by the flutes, oboes, and clarinets; the third, by the horns, bassoons, trumpets, and cornets. The effect of these three *forte* entries, only a measure apart, is exceedingly vivacious and aggressive. This brilliant opening is immediately followed by a measure of total silence, and then by soft trills in the strings, afterwards in the wood-wind. Now comes a change to *Andante sostenuto* in C major (3-4 time), and the real introduction to the overture begins. The English-horn sings a suave melody over a *pizzicato* accompaniment, the melody soon passing into the violas, against a counter-theme in the flutes and horn; later on in the development this same melody appears in close canon in A major (the antecedent in the violas, 'celli, and bassoons; the consequent in the flute, oboe, English-

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horn, and violins) against an accompaniment in a lively dance-rhythm in the rest of the orchestra. Some further *decrecendo* developments, followed by brilliant chromatic scale-passages in the wood-wind, lead over to the main body of the overture.

This movement, *Allegro vivace* in A major (6-8 time), is based upon a single theme—that of the Saltarello danced on the Piazza Navona by moonlight and torchlight in the closing scene of the second act of *Benvenuto Cellini*. It begins *piano* in the strings with scraps of the theme, this fragmentary preluding going on for some time—as if building up the theme brick by brick—until, after a short *crescendo*, the theme bursts forth *fortissimo* in the full orchestra (minus the trombones). The development and working-out are exceedingly elaborate, although there is little to hint at the sonata form in the movement. After a while scraps of the *cantabile* melody of the introduction come in as a counter-theme.

This overture is scored for 2 flutes (the second of which is interchangeable with piccolo), 2 oboes (one of which is interchangeable with English-horn), 2 clarinets, 4 horns, 4 bassoons, 2 trumpets, 2 cornets, 3 trombones, cymbals, 2 tambourines, triangle, 1 pair of kettle-drums, and the usual strings.* The score bears no dedication.

CONCERTO FOR VIOLONCELLO, IN B MINOR, OPUS 104. ANTONÍN DVOŘÁK.

(Born at Mühlhausen, near Kralup, Bohemia, on Sept. 8, 1841; still living.)

This concerto was one of the last compositions written by Dr. Dvořák before leaving the United States. In much of the bravura passage-work

* With his usual care for details, Berlioz has indicated the following proportions: "1st Violins, at least 15; 2nd Violins, at least 15; Violas, at least 10; 'Celli, at least 12; Double-basses, at least 9."

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for the solo instrument he had the assistance of Mr. Alwin Schroeder, who indeed wrote many of the passages himself.

The first movement, *Allegro* in B minor (4-4 time), opens with an orchestral *ritornello* in which the three principal themes of the movement are exposed and briefly developed. The first theme is announced by the clarinet, soon strengthened by the bassoons an octave lower, against a simple accompaniment in the lower strings; it is then taken up by the first violins and violas against a similar accompaniment in the clarinets, bassoons, and horn, the development proceeding with fuller and fuller scoring until it soon reaches the *fortissimo* of the full orchestra. A subsidiary — an ascending scale-passage in the basses, answered by the higher wood-wind — is briefly hinted at, but almost immediately makes way for some diminishing transitional developments on the first theme, leading to the entrance of the more *cantabile* second theme in the horn in the relative D major; the development of this theme is carried on successively by the clarinet, oboe, and flute, and soon debouches into a brilliant *fortissimo* conclusion-theme in the same key. This theme is concisely developed in *decrecendo*, soon leading to the entrance of the solo 'cello on the first theme in the tonic B minor. As usual, this orchestral *ritornello* represents the first part of a symphonic movement, the solo instrument entering on the "repeat." But, in this case, as is also not unusual in concertos, the first part appears far more extendedly developed in the "repeat" than in the *ritornello*. The development of the first theme is now interrupted by a new first subsidiary of brilliant passage-work; the second theme is sung in D major by the solo instrument, and is followed by a second subsidiary and a new conclusion-theme, which leads to the *fortissimo* return of the first theme as

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an orchestral *tutti* at the beginning of the second part of the movement. The working-out, if not very extended, is quite elaborate ; a novel feature in it is the episodic return of the first theme in augmentation (*Molto sostenuto* in A-flat minor), as a *cantilena* for the solo 'cello. The regular return of the first theme in the tonic at the beginning of the third part of the movement is omitted, the free fantasia merging into the third part with the solo 'cello's taking up the second theme in the tonic B major. From this point on, the development corresponds closely enough to that of the first part. A short coda, beginning with a *fortissimo* return of the first theme in B major, closes the movement.

The second movement, *Adagio, ma non troppo* in G major (3-4 time), begins with a short prelude on the first theme in the wood-wind, after which the theme is taken up and extendedly developed by the solo 'cello. Four measures of *fortissimo* orchestral interlude in G minor lead to the second theme. This is very extendedly and elaborately developed, the melody being at times in the solo instrument against counter-phrases in the wood-wind, at times in the wood-wind against counter-phrases in the 'cello, or again against brilliant passage-work in the same. The figuration of the accompaniment is in general quite elaborate. At last the first theme in G major returns in three horns against a *pizzicato* bass, the return being followed by a short accompanied cadenza for the solo 'cello and some closing developments on the first theme by solo instrument and orchestra.

The third movement, Finale: *Allegro moderato* in B minor (2-4 time), is a brilliant and elaborately developed rondo on three themes. But in the

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course of the development and working-out the aspect of these themes is so altered at times by changes of tempo and harmonization that the thematic material of the movement is made to appear somewhat richer than it really is. Certain figures, too, in this or that principal theme are at times developed into new episodic themes, whose relationship to the parent phrases is, however, pretty evident. The rondo form and character is persistently maintained throughout.

The orchestral part of this concerto is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, 1 pair of kettle-drums, and the usual strings; to which is added a triangle in the Finale. The score is dedicated to Hans Wihan, a noted Czechish 'cello virtuoso.

ENTR'ACTE.

ART CULTURE.

We all have heard of the pursuit of happiness — and of what the upshot thereof is proverbially likely to be. Poets have sung its hopelessness; painters and composers have celebrated the same on canvas and in tones; philosophers have proclaimed it in discouraging prose. Not that happiness is unattainable in this world, but that the surest way of not finding it is to seek it. The very hotness of your pursuit but adds swiftness of stroke to the fair phantom's wings.

Much the same may be said of that not easily definable something which is called culture. Knowledge you can seek and get; by due pertinacity of effort you may make yourself learned at will; but culture is more elusive. You may ransack the learning of the ages without ever acquiring it.

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Perhaps artistic culture is really no more elusive than other sorts ; yet in our country and to our race it sometimes seems so. This does not prevent our striving after it with the sturdiest effort ; we give ourselves no end of trouble to attain it — with what results, others had best decide. Still, as some of our efforts in this pursuit of culture are unquestionably failures, it may be not wholly futile to try and speculate why.

It seems to me that a too common error is to confound knowledge with culture. Not long ago I heard an instructor in English literature at one of our larger universities complain of the apparent hopelessness of his task. "It is frightful," said he, "to look at all those eager, thoughtful faces, to think that all those earnest people have come to me to be initiated into the mysteries of English literary style, and to see with what well-meaning obstinacy they do their best to render themselves impervious to teaching. They all seem possessed with the idea that I am going to give them a formula, a recipe." One can see that his students had all come for knowledge, and that to them a formula, a recipe, represented knowledge in its most condensed and portable form. What they wished for was information that could be pigeon-holed in their minds, and taken out for use when the occasion required it.

But it is as true of Art — of which Literature is but one special department — as it was in the Garden of Eden, that "the tree of knowledge is not that of life." Only a Mephistopheles could write in the art-student's album "*Eritis sicut artista, scientes bonum et malum.*" No doubt knowledge is a preparation for culture, probably an indispensable one ; for it is inconceivable that culture and ignorance should go hand in hand. But knowledge is not culture, for all that.

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Do any of my readers remember the learned quotation from Professor Huxley, displayed in job type by a certain restaurant in this city some twenty years ago? I forget the exact words, but the gist of it was this: when a man has eaten mutton, a process goes on inside him by which that mutton is transmuted into man; it becomes no longer mutton, but man's own blood, flesh, and bone. This process is digestion and assimilation. Now there is a mental correlative of this process of digestion and assimilation, by which knowledge is not merely stored in the mind, but so absorbed into its very fibre that it becomes transmuted into feeling and instinct. And, as the constitution of a man's blood, flesh, and bone is unquestionably influenced by the kind of food he eats,—although it remains in every case his own blood, flesh, and bone,—so is his mental fibre and constitution directly conditioned by the knowledge he has digested and assimilated. But note this: his mental fibre remains unchanged until his knowledge has been so digested and assimilated. A man may store away in his mind knowledge without end, and yet remain the same man that he was in the beginning; it is only after what I have called this process of mental digestion and assimilation, this transmutation of knowledge into feeling and instinct, that knowledge begins to affect the very man himself and change his mental fibre. And it is just this thoroughly digested, assimilated, and transmuted knowledge that we properly call culture. Culture is, in the end, a matter of feeling and highly trained instinct; never purely a matter of thought. It is a matter of perception.

What my friend of the university meant by his hapless students "doing their best to render themselves impervious to teaching" is probably this: their eager hunger for a formula, or recipe, was in reality nothing more nor

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less than a hunger after knowledge in the most condensed and portable, but also unfortunately in the most indigestible shape possible. Pin your faith to an artistic formula, and you will find your immediate artistic receptivity destroyed forthwith. Never is a man so blind to the character and true quality of a work of art as when he allows an intellectual conviction to stand between him and it. He views it, at best, through colored spectacles, and to his eyes it assumes the color of his spectacles, the only color to which those spectacles are not opaque.

I do not mean to dispute the possible usefulness of art formulas, for unquestionably they do have their use. It is far more my aim to determine just what their usefulness is. Zola has well said that a formula is but an instrument, from which the predestined man can draw most eloquent music. But its usefulness is confined to the creative artist who uses it; it is of no use whatever to those to whom he appeals through his creative work. An art formula is but an intellectually and rationally condensed expression of the creative artist's instinctive point of view, of his mental and emotional attitude toward his particular art. It is of use to him in so far as it enables him to become fully conscious of what his instincts really are, enables him rationally to account for them to himself.

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But, if the formula is more or less than such an intellectual and rational expression of the artist's instincts, if it is merely an expression of an intellectual conviction of his, it is of no earthly artistic use even to him. For, if a purely intellectual conviction is blinding when it stands between the ordinary man and a work of art, it is doubly and trebly so, when it stands between the creative artist and his work.

I have said that an art formula, or recipe, represents knowledge in its least digestible and assimilable shape. That is, it represents knowledge in the shape in which it is least transmutable into feeling and instinct. For remember that such a formula presents its instinctive and emotional side only to the creative artist who has found himself irresistibly impelled to adopt it; to the rest of the world it presents only its purely intellectual and rational obverse. It is apprehended only through the intellect and reason, and can strike no deeper into the mind than these go. As I have said, it is an item of knowledge that must remain forever nothing more than knowledge, it is insoluble by that process of mental digestion and assimilation by which knowledge is transmuted into feeling and instinct, and can thus never become an element of true artistic culture. The mind that is well stored with insoluble art formulas may strive after culture till dissolution comes, but will never attain it. For these indigestible and unassimilable items of knowledge only clog and paralyze the action of the one thing that is absolutely indispensable to culture: the action of instinct.

Upon the whole, it is a matter for some wonder what terribly incomplete and faulty things art formulas are — as the world goes. There never was

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one that did not have its more or less patent Achilles heel. Take the Wagnerian formula; it is cock of the walk to-day, but is it really any more irrefragable than the Donizettian? Is it any less conventional, in the last analysis? Why, it is based and founded upon a pure convention: that the characters in a drama shall sing instead of speaking. I do not say that this convention is a bad or indefensible one,—few conventions are;—but it is a convention, and nothing but a convention, for all that. Wagnerians laugh at Donizetti for making his *dramatis personæ* express quite different, sometimes diametrically opposed, sentiments by singing the same melody over to different words. How absurd! you say? But why absurd? He who takes upon himself to deny that totally different emotions may be expressed through one and the same melody must have read the whole history and philosophy of Music upside down. It is dramatically absurd, is it? for poor Lucia to sing what she does in that mad-scene of hers? Ah! my most excellent Wagnerian friend, come, put your hand upon your heart and tell me, is she not—and precisely from your own point of view—doing just the craziest thing imaginable?

It seems to me that they who criticise the Wagnerian or the Donizettian formula are really criticising something which has nothing whatever to do with the accurate perception of the character and artistic quality of Wagner's music-dramas or Donizetti's operas. Neither is good nor bad, *because of its formula*. And it is not until you forget that formula that you will be able clearly to perceive the quality of either.

I very much fear that what sorely troubles most of us Anglo-Saxons in our relations to the fine arts is that precious tendency of ours to look at everything by its ethical side first. A most useful tendency in preserving

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the sturdiness of character in a race; but, like many another useful thing, productive of considerable damage, when misapplied. I do not mean here that tendency, noticeable from time to time, to look first to discover whether there be anything dangerous to popular morals in this or that particular work of art. For many of us have got well over that form of ethical itch. What I more especially mean here is the enormous value we incline to attribute to anything in the shape of a conviction. No doubt a firmly held and rational conviction is an exceedingly valuable thing in most contingencies of life; but in so entirely unmoral — which is not the same as immoral — a matter as Art, it has, upon the whole, very little to say. This inordinate valuation of a conviction is one of the points which most differentiate what I will call art-learning from artistic culture.

If the art-formula, or recipe, may be called a condensed expression of knowledge in its most indigestible and unassimilable form, an artistic conviction may be called the first result of attempting to digest it. And attempting to digest the indigestible is a proceeding not conducive to health. No true artistic culture can be attained in this way. Convictions are terribly liable to become prejudices. The true aim of culture is to train the instincts, not to eradicate them; to increase their activity, not to block it. If the accumulation of stored-up knowledge tends to make a man a thought heavy-headed and emotional logy, the thorough mental assimilation of that knowledge and its complete transmutation into feeling and instinct, which means true culture, give him a nimbleness and immediateness of perceptive faculty, in comparison with which that of the child is but rudimentary. By the force of culture *il se refait une — naïveté*. But this cult-

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ure of which I speak must be the genuine article ; not that worst of pseudo-anything that is quite properly mis-spelled "cultchaw." For that, instead of being digested and assimilated knowledge, is for the most part nothing but undigested ignorance.

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The poet and the composer have, in one way, an easier time of it than the painter or sculptor. The former can work over their ideas as long as they please, without thereby impairing the integrity of their original sketch. But the painter or sculptor, working over his sketch, may in a moment of too ambitious conscientiousness obliterate a stroke of genius forever.—FUNGOLFACTOR SCRIBLERUS, *De Artis natura*.

Describe a musical composition accurately, so that people may know just what manner of thing it is, and you run a fine chance of boring them. But tell them a story about it, and they will be delighted ; what is more, in nine cases out of ten they will take your story for truth.—JOHN SQUEERS, *A Dissertation on the Imagination*.

What is imagination in Art but the faculty of making the truth strike home sharply ? Yet there be some who would have us believe it to be the faculty of circulating a lie undetected.—HIERONYMUS SPATZ, *Glossarium universale*.

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(Born at Wechwotinetz, near Jassy, Russia, on Nov. 30, 1829; died in St. Petersburg on Nov. 20, 1894.)

This symphony was first publicly performed at Königsberg in 1857; it was given at the Gewandhaus in Leipzig on February 9, 1860; by the Musical Art Union in London on May 31, 1861; in Vienna in 1863; by the Philharmonic Society in New York in 1871. It was then in four movements, namely:—

- I. Allegro maestoso in C major.
- II. Adagio non tanto in E minor.
- III. Allegro in G major.
- IV. Adagio in C minor; Allegro con fuoco in C major.

Some twelve or fourteen years after the first Königsberg performance, Rubinstein added two more movements, viz.: *Adagio* in D major, and *Scherzo: Allegro* in F major.

The symphony was given in this extended shape by Theodore Thomas's orchestra, Rubinstein conducting, in New York on March 31, 1873; and at a special concert given by Rubinstein with the old symphony orchestra of the Harvard Musical Association in Tremont Temple, Boston, on May 21, 1873. That the composer had not then quite made up his mind as to the exact position of the new movements in the work is evident from a comparison of the New York and Boston programs. In New York, Rubinstein gave the new *Scherzo* as the third movement, and the new *Adagio* as the fourth; in Boston he gave the new *Adagio* as the second movement, and the new *Scherzo* as the fifth. He also made some changes in the tempo-marking. On the New York program the original *Adagio non*

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tanto was set down as *Andante assai*; the new Scherzo, as *Allegro con fuoco*. On the Boston program the new Scherzo was set down as *Presto*. The symphony was given in its new form of six movements at the Crystal Palace in Sydenham, England, on April 12, 1877; by the New Philharmonic Society in London on April 28, 1877; by the Old Philharmonic on June 11, 1879; and by Colonne's orchestra at the Châtelet in Paris on February 4, 1877.

Somewhat later Rubinstein added still another movement: *Lento assai* and *Con moto moderato* in A minor, generally known as "The Storm." The entire symphony, thus re-extended, was given in Berlin in 1884, and by the Boston Symphony Orchestra here on December 15, 1894. I believe Rubinstein himself never heard a complete performance of the work in its latest shape. In the last edition of the symphony the tempo-marking of some of the movements is still further changed; it now stands as follows:

- I. Moderato assai (C major) 3-2 (original 1st movement).
- II. Lento assai (A minor) 4-4
Con moto moderato (A minor) 2-2 (latest addition).
- III. Andante (D major) 3-4 (1st addition).
- IV. Allegro (G major) 2-4 (original 3rd movement).
- V. Andante (E minor) 8-8 (original 2nd movement).
- VI. Scherzo; Allegro (F major) 3-4
Trio: Moderato assai (B-flat major) 2-2 (1st addition).
- VII. Andante (C minor) 8-8
Allegro con fuoco (C major) 2-2 (original 4th movement).

The symphony is given at this concert in its original shape. The first movement, *Moderato assai* in C major (3-2 time), opens with a soft rus-

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ting *tremolo* of the violins and violas on the chord of C major ; against this background the flute throws out the first theme. The development is exceedingly brief, and soon makes way for a more turbulent first subsidiary, triplet figuration on a series of descending scales against sustained notes in the wind instruments. Then fragments of the first theme reappear, and a short *crescendo* leads to a triumphant *fortissimo* reassertion of it by the full orchestra. Now comes for the first time the full development of the theme ; it closes with a grand billowing phrase which may be regarded as another subsidiary. With a change to *Un poco più animato* the turbulent first subsidiary returns in the strings against loud-trumpet calls on E, followed by fragments of the first theme in B major in the clarinets and bassoons, interspersed with descending chromatic passages in minor 3rds in the violas and 'celli. This serves as a transition to the second theme, which comes in E minor — waving arpeggio phrases in the first violins answered by more *cantabile* ones in the clarinet. The development is brief and concise, and soon makes way for the return of some fragments of the first theme in the bassoon, these taking the place of a conclusion-theme and ending the first part of the movement in E minor. There is no repeat.

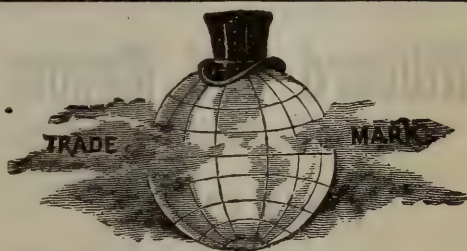
The free fantasia is long and is divided into two distinct sections. The first of these is almost purely dramatic and picturesquely suggestive in character ; it runs for the most part on the first theme and first subsidiary. The second section is more elaborately contrapuntal, the working-out together of the second theme and the second subsidiary to the first being exceedingly ingenious and beautiful in effect. A long *crescendo* climax on figures from the first theme leads to the third part of the movement, which

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begins with a *fortissimo* return of the first theme in C major in the full orchestra.

The development of the third part differs considerably from that of the first. It begins at the point where the first theme appeared for the first time in *fortissimo*; but this resounding assertion of the entire theme is followed by some imitative contrapuntal working-out of the second subsidiary by the strings against sustained notes in the wind. Then comes the first subsidiary, which is made the subject of a dramatic episode, a very striking effect being produced by obstinately repeated G's in the trumpets ploughing their way through harmonies with many of which this note has nothing to do. It is an intermittent organ-point in a middle voice. The second theme comes in the tonic, C minor, the *cantilena* being now given to the violins, and the arpeggi to the clarinet. The development from this point on to the coda is much like that in the first part, saving some changes in modality and instrumentation.

The coda begins much as the free fantasia did; but we soon come upon a new working-out of the first and second themes together, leading to a resounding return of the first theme in the full orchestra, followed by a rhythmic variation of it in all the brass and kettle-drums, a *piano* reminiscence of the second theme appearing in the violins, violas, and flute just before the grand final C major chord. The movement is vividly suggestive of the vastness and billowing majesty of the ocean in sunshine and cloud, without either calm or tempest.

The second movement, *Andante* in E minor (8-8 time), begins with the mournful *cantilena* of its first theme, sung by all the violins and violas in unison over a flowing accompaniment in sixteenth-note triplets in parallel

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6ths in the 'celli *divisi*. The first period of the melody is then repeated by the oboe, clarinet, and bassoons in octaves over the same accompaniment, the 'celli being now reinforced by the violas, while the first and second violins in octaves keep coming in after every phrase with a little sobbing figure. The second, and concluding, period of the theme is then given out, as before, by the strings and repeated by the wood-wind. Some imitations between strings and wood-wind follow next, the 'celli still keeping up their running triplet accompaniment, which gradually becomes more and more chromatic and restless; the imitative phrases both recall the first theme and suggest a new one which is soon to come. At last it does come, the second theme in G major (relative major to the tonic); it comes as a duet between flutes and violas, accompanied by waving thirty-second-note arpeggi in the violins. Then the violins take up the theme, which is extendedly developed by fuller and fuller orchestra. Distant horn-calls on the note F-sharp, accompanied with a reappearance of the running triplets of the 'celli, lead to a short transition-passage which soon ushers in a return of the first theme in the tonic, E minor. A short coda, in which the second theme is hinted at by the flute, closes the movement. The "oceanic" element in this movement is confined to the waving suggestiveness of the sixteenth-note triplets and the thirty-second-note arpeggi.

The third movement, *Allegro* in G major (2-4 time), is full of suggestions of the rough, downright heartiness and jollity popularly supposed to be one of the characteristics of sailor life. In the earlier days of the symphony in this city, it used to be set down on programs as "Sailors' Dance," or "Sailors' Merry-making."

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concluded by a series of trills in the other strings. It is then repeated in harmony and briefly developed by the full orchestra. Next follows the second theme in the sub-dominant, C major, given out by the 'celli against syncopated triplet figures in the violins and violas; it is then repeated in a somewhat altered version in E minor by the wood-wind, returning after a while in its original shape in C major in the first violins and 'celli. Some new working-out of the first theme by the wood-wind against a new, sturdy counter-figure in the strings, theme and counter-theme being tossed to and fro between the strings and wood-wind, leads to the entrance of still a third theme in B major, given out by the clarinet and briefly worked up by the wood-wind against fragments of the first theme in the strings. A *fortissimo* return of the first theme in the full orchestra in the tonic, G major, and still in conjunction with its counter-theme, begins the second part of the movement. The development is much like that of the first part, the second theme coming, as before, in C major, and the third theme in E-flat major. The movement ends with a short coda. Although not in the scherzo form, this movement stands for the Scherzo in the original version of the symphony.

The fourth movement begins with a slow introduction, *Andante* in C minor (8-8 time), which is principally devoted to reminiscences of the second movement. A recitative-like passage for two clarinets (not mentioned in the foregoing analysis) now appears developed into a contrapuntal accompaniment to a sort of choral—the *cantus firmus* being sung by the wood-wind, and the counter-point by the clarinets, then by the flutes, at last by the strings.

The main body of the movement, *Allegro con fuoco* in C major (2-2 time), is in the sonata form. The turbulent first theme is strongly given out by the strings and developed at considerable length by the full orchestra. The development closes in the key of E minor. A first subsidiary enters

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strongly in A minor (relative minor of the tonic) and is concisely developed in turn, leading to some brilliant passage-work on figures from the first theme. The melodious second theme is sung by the violins in the dominant, G major, the *cantabile* phrases of the melody alternating with a dashing of sparkling spray in the violins and flutes. A second subsidiary — a sort of duet between the 'celli and first violins — soon follows, leading to a return of the second theme and some new developments on the same. This further development of the second theme takes the place of a conclusion-theme, and gradually merges into the working-out of the free fantasia.

The second part of the movement is not long, and is dramatic and picturesque rather than contrapuntally elaborate; near the end the tempo changes to *Moderato assai*; loud calls on F-sharp in the stopped horns — suggestions of the fog-horn, perhaps? — over tremulous harmonies in the strings usher in the choral of the introduction, given out in four-part harmony in E major by the flutes and clarinets, while the strings come in between the phrases with fragments of the second theme. This episode closes the free fantasia.

The third part of the movement stands in quite the regular relations to the first: it begins with the return of the first theme in the tonic, C major, the first subsidiary coming in C minor, and the second theme in C major. The development of the second theme is, however, wholly different from that in the first part of the movement; it is worked up in an *accelerando e sempre accelerando* climax to the beginning of the coda, in which the choral of the introduction is given out in full harmony by all the wind instruments against an obstinate contrapuntal bass in the strings. This "apotheosis" closes the work.

This symphony is scored for 1 piccolo-flute, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, 1 pair of kettle-drums, and the usual strings. The score bears no dedication.

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Second Concert,
Saturday Afternoon, December 19,
At 2.30.

PROGRAMME.

CONCERTO FOR VIOLIN in G minor Bruch
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a. Variations Haydn
b. "Papillon" Schumann
Madame SZUMOWSKA.

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FOURTH CONCERT,

Thursday, December 31, at 7.45 P.M.

PROGRAMME.

DVOŘÁK **Symphony, "From the New World"**
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PROGRAMME

OF THE

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Saturday Evening, December 26,

At 8 o'clock.

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Thursday Afternoon, December 24, at 2.30 o'clock.

Saturday Evening, December 26, at 8.00 o'clock.

PROGRAMME.

Christoph Willibald von Gluck - Selections from the Ballet, "Don Juan"

Arranged by HERMANN KRETZSCHMAR.

(First time in Boston.)

- | | | | |
|------|--|---------|-----|
| I. | Overture: Allegro pomposo (D major) | - - - - | 4-4 |
| | Andante grazioso (D major) | - - - - | 4-4 |
| | Trio (D minor) | - - - - | 6-8 |
| II. | Brillante (A major) | - - - - | 2-4 |
| | Allegretto (D major) | - - - - | 2-4 |
| | Allegretto risoluto. | - - - - | |
| | Allegretto tranquillo (A major) | - - - - | 2-4 |
| | Allegretto (F major). | - - - - | |
| III. | Grazioso, Andantino (A major) (Menuet) | - - - - | 3-4 |
| IV. | Finale: Larghetto (D minor) | - - - - | 3-4 |
| | Allegro non troppo (D minor) | - - - - | 3-4 |

Josef Haydn - - - - - Symphony in C minor (B. & H., No. 9)

- | | | | |
|------|----------------------------------|---------|-----|
| I. | Allegro (C minor) | - - - - | 4-4 |
| II. | Andante cantabile (E-flat major) | - - - - | 6-8 |
| III. | Menuetto (C minor) | - - - - | 3-4 |
| | Trio (C major) | - - - - | 3-4 |
| IV. | Finale: Vivace (C major) | - - - - | 2-2 |

Engelbert Humperdinck, Selections from the Music to "King's Children"

(First time in Boston.)

- | | | | |
|-----|--|---------|-----|
| I. | Introduction to Act III. | | |
| | "Ruined and Dead": Langsam (E-flat minor) | - - - - | 6-8 |
| | "Piper's Last Song": Ein wenig bewegter (E-flat major) | - - - - | 6-8 |
| II. | Introduction to Act II. | | |
| | "The Feast of Hella": Lebhaft (G major) | - - - - | 2-2 |
| | "Children's Dance" (E-flat major, G major) | - - - - | 2-2 |

Georges Bizet - - - - - Little Suite, "Children's Games," Op. 22

(First time in Boston.)

- | | | | |
|------|---|---------|-----|
| I. | March (Trumpets and Drums): Allegretto moderato (C minor) | - - - - | 4-4 |
| II. | Berceuse (The Doll): Andantino quasi Andante (B major) | - - - - | 6-8 |
| III. | Impromptu (The Top): Allegro vivo (A minor) | - - - - | 2-4 |
| IV. | Duo (Little Husband, Little Wife): Andantino (B-flat major) | - - - - | 2-4 |
| V. | Galop (The Ball): Presto (A major) | - - - - | 2-4 |

George Frideric Handel - - - - - Overture No. 1, in D major

Arranged by FRANZ WÜLLNER.

(First time in Boston.)

- | | | | |
|-----|--------------------|---------|-----|
| I. | Maestoso (D major) | - - - - | 4-4 |
| II. | Allegro (D major) | - - - - | 3-4 |

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SELECTIONS FROM THE BALLET, "DON JUAN."

CHRISTOPH WILLIBALD, Ritter von GLUCK.

(Born at Weidenwang, in the Upper Palatinate, on July 2, 1714; died in Vienna on Nov. 25, 1787.)

Don Juan, ballet, the music by Gluck, was brought out in Vienna in 1761. Kretzschmar's work in "arranging" several selections from the music in the form of an orchestral suite for concert use was confined to making the selections, determining their order in the suite, correcting such clerical errors as were only too apt to creep into Gluck's scores,—that composer being notoriously careless in his handling of notation,—and adding some few expression-marks of his own. He has not permitted himself to tamper in any way with the writing or instrumentation. His full score of the suite is prefaced as follows :

"The undersigned editor has put together a series of numbers from Gluck's ballet, 'Don Juan,' in the form of a suite. The ballet, written for Vienna in the year 1761, is based upon the same fable of the Stone Guest as Mozart's opera, and in the same succession of scenes.* The

*Thus Kretzschmar. Riemann, on the other hand, says that the plot and action of the ballet is much simplified, compared with Da Ponte's libretto to *Don Giovanni*; the only characters he mentions as taking part in it are Don Juan, Donna Anna, the Commendatore, Don Juan's valet, and the guests invited to the fateful banquet.

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short pieces of music, which are strung together in the first three movements with a sole regard for musical considerations, and not according to their order in the ballet, contain pictures of festive, dance, and love-scenes ; musicians come upon the stage with their guitars, you can distinguish Masetto's crowd of peasants from the circles of cavaliers. Already in the second and third sections of the second movement the music points in concise, sharply characterized turns to the more passionate, darker, and tragic moments of the action. The stern, threatening figure of the Comendatore is not to be mistaken in the Larghetto of the Finale, nor Don Juan's descent to hell in the closing Allegro. Gluck used this closing movement, as well as other things in his 'Don Juan' music, in his later operas.*

"Our edition is based on the copied parts in the Munich Court and State Library. Gluck's original expression-marks are indicated by heavier-faced type.

HERMANN KRETZSCHMAR.

"LEIPZIG, October, 1895."

*The final *Allegro* in D minor appears as the "Dance of Furies" in his *Orfeo ed Euridice*, written and brought out about a year later.

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The first movement of the suite begins with the overture to the ballet, *Allegro pomposo* in D major (4-4 time). It is in a concise, almost rudimentary sonatina form, the strong and stately first theme being followed by a nimbler subsidiary which modulates to the dominant, to make way for a brief second theme in the tonic. There is no working-out, and the second part of the movement is very like the first, only without the second theme. This overture is scored for 2 oboes, 2 horns, 2 trumpets, and the usual strings. The trumpets have no separate parts written for them, but merely double the horns in the *forte* and *fortissimo* passages.

This is followed by an *Andante grazioso* in D major (4-4 time) for strings, which alternates with a trio in D minor (6-8 time) for strings and a solo oboe.

The second movement of the suite begins with a *Brillante* in A major (2-4 time) for 2 flutes, 2 horns, and strings, which alternates with a trio: *Allegretto* in the same key (6-8 time) for 2 horns and strings. Next follows an *Allegretto risoluto* in D major (2-4 time) for strings; here the sterner, more dramatic character of the music begins to assert itself. Something of this character remains in the ensuing *Allegretto tranquillo* in A major (2-4 time), also for strings, with its fitful episodes of *Presto* and *Andante*.

The third movement opens with a short *Allegretto* in F major (2-4 time)

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for strings *pizzicati*, in which we can imagine the guitar players sporting themselves on the stage. This is followed by an *Andantino grazioso* in A major (3-4 time) which alternates with a trio: *Allegretto vivace* in 6-8 time. These are scored for 2 oboes, 2 bassoons, 2 horns, and strings.

The fourth movement, Finale, begins with a *Larghetto* in D minor (3-4 time), a most dramatic, ill-boding movement for 2 oboes, 2 horns, 1 trombone, and strings. It is enchainé with the furious "Descent to Hell," *Allegro non troppo* in D minor (3-4 time), one of the most terrific movements Gluck ever wrote, and fully worthy of its later place in his *Orfeo*. It is scored for 2 oboes, 1 bassoon, 2 trumpets,* 1 trombone, and the usual strings.

SYMPHONY NO. 9 (BREITKOPF & HÄRTEL ED.), IN C MINOR.

JOSEF HAYDN.

(Born at Rohrau on the Leitha on April 1, 1732; died in Vienna on May 31, 1809.)

This symphony was written in 1791. It stands as No. 5 in the catalogue of the London Philharmonic Society, and is No. 9 in the edition of Breitkopf & Härtel, of Leipzig. It belongs to the twelve symphonies that were

* Kretzschmar here notes that the parts for "*trombi*" were really intended for horns.

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A PASTORALE (Verracini). Arr. by A. L.
WHEN THOU ART NEAR. C, D, and E. By Hermann Lohr.
PRITHEE, MAIDEN. By A. E. Horrocks.
MAY-TIME. F, G, and A-flat. By Tosti.
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THE OLD CLOCK ON THE STAIRS. By F. Allitsen.

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written for Salomon's concerts in London. The form of the first movement is singularly concise: an energetic phrase is announced by the strings and wind in unison and octaves, answered by a softer phrase in the strings in full harmony. These two phrases make up what is to be considered as the first theme, which is briefly developed, yet in an imitative, contrapuntal fashion that almost smacks of working-out, until a lighter second theme comes in in the relative E-flat major. This, in turn, is developed, until some passage-work, with a return of the first figure, brings the first part of the movement to a close. Compared with this short first part, the free fantasia is long and elaborate for Haydn. The fiery first phrase so occupies the field toward the end that the composer evidently thought it useless to bring it back in the original key at the beginning of the third part, which really begins with the second phrase. From this point the further development of the movement is quite regular, the second theme returning in C major (as it ought to), and the movement closing in that key.

The slow movement is planned on the form of a free *rondo* with variations. The rondo-form is, to be sure, only hinted at; but there are certain points in the development — which is, upon the whole, very brief — that

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prevent the movement's being considered as a theme and variations, pure and simple.

The *minuet* and *trio* are in the most concise form possible : no indications of *tempo* are given in the score. The *trio* is wholly for 'cello solo, with accompaniment of strings *pizzicati*.

The *finale* is a brilliant movement of a more contrapuntal character than is usual in the last movements of Haydn's symphonies, and with far less of the rustic dance spirit. The whole symphony is remarkable for the snug, concise form of all its movements. Its title to being considered one of the "great" symphonies rests more on the character of its themes and their treatment than on its length.

ENTR'ACTE.

WHAT IS ONE TO BELIEVE?

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tions regarding it must be capable of a purely scientific solution. Yet there are some such questions concerning the true answer to which the world at large is still considerably in doubt. They have in no wise to do with matters of opinion or feeling, but solely and simply with matters of fact. They are questions to be answered by the scientist far more than by the musician. And yet the answers to them have come in no very authoritative way, certainly not in a way to gain universal acceptance.

Take, for example, the old question of the quality of tone of the "natural" brass instruments,—horns and trumpets,—compared with that of the more modern valve-instruments. When the valves were first introduced, the general opinion of musicians was that the new valve-horns and valve-trumpets had not as fine a tone as the older plain horns and plain trumpets. Of course the question, so put, was incapable of a purely scientific solution; for "fineness" or "purity" of tone is a matter of opinion and taste, not a matter of fact. But the question whether the tone of the valve-instruments was in any way or degree *different* from that of the plain, "natural" instruments, was one of fact, and should hence have been capable of a scientific solution. One of the earliest evidences of a musician differing with the generally accepted view—that there was a difference in tone-quality between the two classes of instruments—is probably to be

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found in Berlioz's letter from Berlin to Mlle Louise Bertin (published in his *Mémoires*). * Here Berlioz writes as follows :—

The horns are very fine and are all with cylinders,† to the great regret of Meyerbeer, who sticks to the opinion I also held not long ago regarding this new mechanism. Many composers show themselves hostile to the horn with cylinders, because they think that its timbre is no longer the same as that of the plain horn. I have made the experiment several times, listening alternately to the open notes of a plain horn and to those of a chromatic horn (with cylinders), and I own that it was impossible for me to detect the slightest difference of timbre or sonority.

The same prejudice fought for some time against the use of trumpets with cylinders, now general in Germany, but yet with less violence than it had brought to bear upon that of the new horns. . . . People confined themselves to saying that the trumpet lost much of its brilliancy through the mechanism of cylinders. Now, if it takes a finer ear than mine to detect any difference between the two instruments, it will be agreed, I hope, that the

* Written, according to Berlioz himself, in 1841-42 ; according to Edmond Hippeau, in 1843.
† That is, with valves. Whether the valves are worked by a mechanism of cylinders or of pistons is unimportant.

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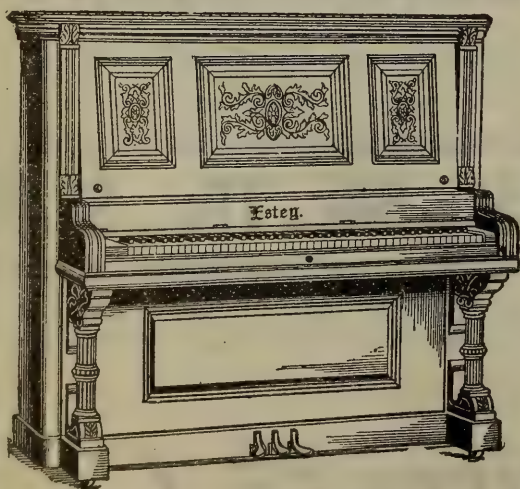
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inconvenience resulting from this difference for the trumpet with cylinders is not comparable to the advantage this mechanism gives it of being able to play a whole chromatic scale of two octaves and a half without difficulty and without the least inequality of tone.

Mahillon, the noted instrument maker in Brussels, declares distinctly, in his treatise on the subject, that the difference of tone between the open notes on plain and valve-instruments is purely imaginary. He shows that there is no scientific reason for there being any difference, and asserts that, when it came to a practical test, none has ever been detected.* He even goes farther and asserts distinctly that the material of which the instrument is made has no influence whatever upon the quality of tone. He backs up this assertion with a detailed report of careful experiments made in the presence — but out of the sight — of experts; trumpets of exactly the same build and pitch, some made of brass, others of German-silver, wood, and even glass, were played alternately behind a screen; Mahillon says that in no single instance could any of the listeners detect the slightest difference of tone between any of the instruments so played.

* That there may be at least a theoretical difference of tone between the open notes and the valve-notes of one and the same valve-instrument, is quite possible. This is especially possible in horns and bugles — which have conical tubes; less so in trumpets and trombones, the tubes of which are cylindrical throughout two-thirds of their length. The additional tubes, thrown open by the valves, are necessarily cylindrical, because they have to be tuned by slides; and no such slides can possibly be adjusted to a conical tube. Now, it is quite conceivable that a tube which is conical throughout should produce a different quality of tone from one which is partly conical and partly cylindrical. Whether this theoretical difference is sufficiently marked to be detected by the ear, is another matter.



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Now, it seems as if Berlioz's testimony in one case, and Mahillon's in both, ought to be conclusive. Yet there are countless musicians to-day who persist in affirming that the tone of plain brass instruments is "superior" to that of valve-instruments, and that the material of which an instrument is made has a marked influence upon its quality of tone.

And who shall blame them? Mahillon's authority is by no means incontestible. For here is another statement he makes deliberately and insists upon with no little pertinacity. He asserts that, if a brass instrument is properly constructed, it is physically impossible to play any of its open notes out of tune ; *per contra*, that, if its construction is faulty it is physically impossible for the player to cure the deviation from true pitch of such of its open notes as are out of tune. This is tantamount to saying that the player's embouchure gives him no command whatever over the trueness or falseness of pitch of the notes he produces ; that, if the note produced by a combination of two or three valves is naturally false,—which it is,—the player is impotent to cure that falseness by his embouchure.

Mahillon goes on to say that every player on brass instruments will tell you that this is untrue ; but that it is true, for all that ! He tries to prove it scientifically. He argues that all the open notes above the fundamental

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correspond to quite exact aliquot parts of the length of the tube of the instrument, and that consequently the said open notes must always be exactly true, as the exact aliquot subdivision of the column of air enclosed in the tube is the only one physically possible. A false open note must be the result of some inaccuracy or irregularity in the bore of the tube itself.

Now, this looks all very logical and irrefragable. But Mahillon seems to forget that this theoretical argument applies quite as well to all sonorous tubes whatever as it does to those of brass instruments. It applies, for instance, to a flue-pipe in an organ. Now, it is an undisputed fact that a flue-pipe may be so over-blown as very distinctly to sharp its pitch. Any one can try the experiment for himself. Take a small organ-pipe—not too large to be easily made to speak by the human lungs—and blow into it until it sounds; then blow harder, and you will soon find the pitch rise quite recognizably. If the pipe is small enough, you may make it jump to the octave, or even the 12th, of its fundamental; and the pitch of either of these overtones may be sharpened by blowing just a little harder. This shows conclusively enough that slight variations in pitch can be produced with one and the same tube; therefore the trueness or falseness of an overtone (open note) does not depend upon the construction of the tube alone,

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but may depend upon some other condition. And, if this is true of the flue-pipe of an organ, why may it not also be true of the tube of a brass instrument? I do not mean to say that it necessarily must be true,—for it is known that some sonorous tubes behave very differently according to the mechanical means by which the column of air enclosed in them is set in vibration,* but that it may be true; that is, that Mahillon's theoretical argument is not in itself conclusive.

If his theoretical argument is assailable, may not the statement it is brought forward to support be assailable also?—especially as it is contrary to the experience of all players on brass instruments. In instruments built on the three-valve system—trumpets, cornets, horns, &c.,—those notes of the scale which are produced by the simultaneous use of two, and most especially three, valves are naturally sharp of the true pitch. This defect is partly obviated practically by tuning all the valves just a little flat of the true pitch, so that the notes resulting from the combined use of two or all three of them may not be unmanageably sharp. But what a terrible instrument that would be, on which all the notes produced by the use of a single valve were irremediably flat! The fact—as reported by the best players—is

* A cylindrical tube worked by a single reed (like that of the clarinet), for instance, behaves like a stopped tube; you can only get the odd overtones from it. But a cylindrical tube blown by some other means acts like an open tube, and will give out all the overtones.

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Schiller's Poem, "The Glove."
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Midway between the beasts of prey,
Lion and tiger, there it lay,
The winsome lady's glove!"
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"If the love you have sworn
Were as gallant and real as you boast it to be,
I might ask you to bring back that glove to me."

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that each valve is tuned just flat enough to make it possible for the player to counteract its falseness and bring the pitch up by his embouchure, by the action of his lips; and each valve is tuned just flat enough to insure the note resulting from the combined use of all three being not too sharp for the player to make true by the same means. The physical possibility of this is just what Mahillon denies; yet all players affirm it!

What is one to believe?

SELECTIONS FROM THE MUSIC TO "KING'S CHILDREN."

ENGELBERT HUMPERDINCK.

(Born at Seigburg-on-the-Rhine in 1854; still living.)

I have unfortunately been unable to find out anything about the history of this work. *Königskinder* is "*ein deutsches Märchen in drei Akten* (a German fairy-tale in three acts)" by Ernst Rosmer; and I take it that the selections given at this concert are from some incidental music written by Humperdinck to this play.

The first selection to be played is the Introduction to Act III. It begins with an extendedly developed slow movement in E-flat minor (6-8 time), headed "*Verdorben - gestorben* (Ruined and Dead)." It presents the

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free development of two themes ; the one mournful and sobbing, the other more elegiac and *cantabile*. This is followed by a slightly more animated movement in E-flat major, headed "*Spielmann's letzter Gesang* (Piper's Last Song)." Here a new *cantabile* melody is elaborately developed in conjunction and alternation with the themes of the foregoing passage. This Introduction is scored for 3 flutes (of which the third is interchangeable with piccolo), 1 oboe, 1 alto-oboe, 2 clarinets, 1 bass-clarinet, 2 bassoons, 1 double-bassoon, 4 horns, 3 trumpets, 3 trombones, 1 bass-tuba, a set of 3 kettle-drums, 1 harp, and the usual strings.

The second selection is the Introduction to Act II. It opens with a lively movement in G major (2-2 time), headed "*Hellafest* (Feast of Hella)." A brilliant dance-movement, consisting of the perfectly free development of a single theme, leads after a while to a "*Kinder-Reigen* (Dance of Children)" on a new theme. This begins softly in the wood-wind in E-flat major, but soon passes through D major to the original key of G as the theme of the first part of the movement returns. These two themes are the basis of the subsequent development of the piece. The orchestra is

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the same as in the first selection, with the addition of 1 pair of cymbals and 1 child's-rattle.

LITTLE SUITE, "CHILDREN'S GAMES," OP. 22 . . . GEORGES BIZET.

(Born in Paris on Oct. 25, 1838; died at Bougival on June 3, 1875.)

The first movement, Marche: *Allegretto moderato* in C minor (4-4 time), is entitled "*Trompette et Tambour* (Trumpeter and Drummer)." It presents the gradual *crescendo* and then *decrescendo* development of a dainty march-theme, interspersed with brisk trumpet-calls, while the snare-drum is heard keeping up its regular ran-tan in the distance. This movement is scored for 1 flute, 1 piccolo-flute, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 1 pair of kettle-drums, triangle, snare-drum, cymbals, and the usual strings.

The second movement, Berceuse: *Andantino quasi andante* in B major (6-8 time), is entitled "*La Poupée* (The Doll)." In it a simple little melody is developed, now in the muted violins, now in this or that wooden

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wind instrument, over a gently rocking figure in the muted 'celli. The movement is short and perfectly free in form. It is scored for 1 flute, 1 piccolo-flute, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, and the usual strings.

The third movement, Impromptu: *Allegro vivo* in A minor (2-4 time), is entitled "*La Toupie* (The Top.)" Against a persistent buzzing of the violas, a bright little dance-tune is played, now by the wood-wind, now by the strings *pizzicati*. The music is picturesquely suggestive, and it is not hard to follow the first brisk whizz of the string, as the top is set a-going, the top's gradually settling down to its droning hum, its skimming over the floor to a wobbling death. Then it is wound up again, and the spinning is repeated. This movement is scored for the same orchestra as the preceding one, with the addition of 2 trumpets and 1 pair of kettle-drums.

The fourth movement, Duo: *Andantino* in B-flat major (2-4 time), is entitled "*Petit mari, petite femme* (Little Husband, Little Wife)." It is a tender little duet between the first violins and the 'celli, to a plain harmonic accompaniment in the other strings. It is scored for strings only.

The fifth movement, Galop: *Presto* in A major (2-4 time), is entitled

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OVERTURE NO. 1, IN D MAJOR GEORGE FRIDERIC HANDEL.

(Born in Halle on Feb. 23, 1685; died in London on April 14, 1759.)

Musical terms change with time, as well as other things. The term *overture*, for instance, originally meant—as it does now—the musical introduction to an opera or drama. But in Handel's day it was also applied to the first movement in a suite or partita, and in general to any instrumental composition in the then prevalent overture form. The form of the opera or oratorio overture most affected in Handel's day had been established by his great Franco-Italian predecessor Jean-Baptiste Lully. This form comprised three separate movements: a slow, majestic introduction, generally rather short; a fugued *Allegro* of extended development; a closing movement in some dance form, generally a minuet or gavotte. Lully argued that the opening *Largo* or *Grave* movement was well fitted to

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the imposing dignity of tragedy ; in the varied developments of the fugue the composer could display his learning and contrapuntal skill ; but that, as it was important to the success of an opera that the audience should be in good humor at the rise of the curtain, it would be well to add a graceful minuet, that all recollections of the tedium created by the fugue might be effaced, and the audience well disposed to listen appreciatively to what was to follow on the stage.

This overture of Handel's is one of a series of concert compositions by him, and departs from the fixed overture form of the day by having no closing minuet movement. This omission was not unusual with him.

The first movement, *Maestoso* in D major (4-4 time), is a piece of majestic free preluding for full orchestra, and is somewhat more extensively developed than was common in first movements of overtures.

The second movement, *Allegro* in D major (3-4 time), is in the form of what is technically designated as a real fugue with coda. As the subject—first given out by the first violins—runs up an octave from tonic to tonic, there is no tonal mutation necessary in the response—made by the second violins—which runs similarly from dominant to

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dominant. But, in order that the second entry of the subject—in the 'celli and double-basses—may come in in the tonic, there is a mutation made in the “coda,” or little supplementary figure tacked onto the subject just before the response enters. The writing in this fugue is by no means strict; although it is for the most part in four real voices, the fugal treatment of subject and response is always limited to three. On the second entry of the subject, for instance,—in the 'celli and double-basses,—the violas enter with a free voice (“*Füllstimme*”), but never once have anything to do with either subject or response during the whole course of the movement. Another free item is an often-recurring diversion on a trumpet figure which has no connection with the subject.

This overture is played at this concert in the version arranged by Franz Wüllner. In making this arrangement, Wüllner has done much in the way of filling out the bare places in Handel's original score, according to the *continuo*—gaps which Handel himself would have filled up with an improvised accompaniment on the harpsichord. As it stands, the piece is scored for 2 flutes, 3 oboes, 2 clarinets, 2 bassoons, 1 double-bassoon, 4 horns, 3 trumpets, 1 pair of kettle-drums, and the usual strings.

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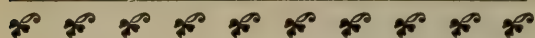
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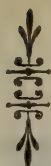
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Friday Afternoon, January 1,

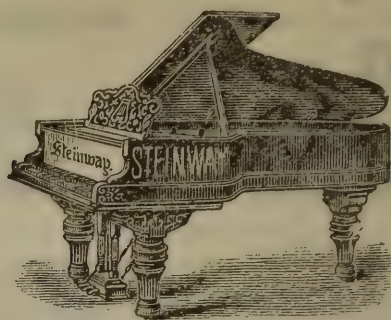
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Friday Afternoon, January 1, at 2.30 o'clock.

Saturday Evening, January 2, at 8.00 o'clock.

PROGRAMME.

Ludwig van Beethoven - Overture to "Fidelio," in E major, Op. 72 ✓

Eduard Schütt - Concerto for Pianoforte, No. 2, in F minor, Op. 47 ✓

(First time in Boston.)

- | | | |
|---------------------------------------|-----------|-----|
| I. Allegro risoluto (F minor) | - - - - - | 3-4 |
| II. Andante tranquillo (D-flat major) | - - - - - | 4-4 |
| III. Allegro vivace (F major) | - - - - - | 6-8 |

Bedrich Smetana - - - Symphonic Poem, "Wallenstein's Camp" ✓

(First time in Boston.)

Johannes Brahms - - - Symphony No. 3, in F major, Op. 90 ✓

- | | | |
|--------------------------------|-----------|-----|
| I. Allegro con brio (F major) | - - - - - | 6-4 |
| II. Andante (C major) | - - - - - | 4-4 |
| III. Poco Allegretto (C minor) | - - - - - | 3-8 |
| IV. Allegro (F minor) | - - - - - | 2-2 |

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OVERTURE TO "FIDELIO," IN E MAJOR, OPUS 72.

LUDWIG VAN BEETHOVEN.

(Born in Bonn on Dec. 16, probably 1770; died in Vienna on March 26, 1827.)

Fidelio, oder die eheliche Liebe, opera in three acts, the text by Joseph Sonnleithner, the music by Beethoven, was first brought out at the Theater an der Wien in Vienna on November 20, 1805. The libretto was adapted from Jean-Nicolas Bouilly's *Léonore, ou l'amour conjugal*, which had already been twice set to music: first by Pierre Gaveaux, under the above title, given at the Opéra-Comique in Paris on February 19, 1798; then by Ferdinando Paër, as *Leonora, ossia l'amore conjugale*, given in Dresden on October 3, 1804. Beethoven wished his opera to be called *Leonore*; but it was never given otherwise than as *Fidelio*. At its first performances it was preceded by the overture in C major now generally known as the overture to *Leonore* No. 2. The opera was withdrawn after the third performance. As it had been considered too long, Beethoven dropped three numbers from the score and gave the libretto to Stephen Breuning, who reduced it to two acts. In this remodelled version the opera was revived at the Imperial Privat-Theater in Vienna on March 29, 1806, with the overture in C major now generally known as the *Leonore* No. 3. It was again withdrawn, after the second performance. It was to have been given in Prag in 1807, for which performance Beethoven wrote a new overture, probably the one in C major now generally known as the *Leonore* No. 1, opus 138; but the performance never came off, and the overture did not see the light until years after Beethoven's death. In 1814 the libretto was again revised by Friedrich Treitschke and the score remodelled by the composer. In this last

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form the opera was again revived at the Kärnthnerthor Theater in Vienna on May 23, 1814, with the overture in E major, now generally known as the overture to *Fidelio*. This is the overture played at this concert.

It begins with four measures of *Allegro*, based on the initial figure of the first theme of the principal movement. This brisk little prelude is followed by a slow introduction, *Adagio* in E major (2-2 time), based on a sighing figure in the wind instruments, interrupted after the eighth measure by a return of the opening *Allegro*. The main body of the overture, *Allegro* in E major (2-2 time), opens with the first theme, given out by the second horn and answered by the clarinet and bassoon; the development is exceedingly brief and soon makes way for a more violent first subsidiary in the full orchestra. The second theme soon appears in the dominant, B major; a little sigh in the horns, answered by nervous figures in the strings. This is followed in turn by some *fortissimo* subsidiary passage-work in the full orchestra which serves as a conclusion-theme. The free fantasia is short, and runs wholly on the first theme, which soon comes in its entirety in the tonic at the beginning of the third part. This is quite regular, the second theme coming in the sub-dominant, A major. The development of the conclusion-theme is, however, considerably extended and leads to a brief return of the introductory *Adagio*, which is followed by a long and brilliant coda, *Presto* (2-2 time), based on a working-up of the first theme in resounding climax. None of the thematic material of this overture appears in the opera. The overture is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 1 pair of kettle-drums, 2 trombones, and the usual strings. The score bears no dedication.

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EDUARD SCHÜTT was born in St. Petersburg on October 22, 1856, and is still living. He comes of German, not of Russian, stock. His parents intended him to follow a mercantile career; but he soon gave this up for music, entering the St. Petersburg Conservatory, where he studied under Petersen and Stein. In 1876 he graduated with honors. He almost immediately entered the Conservatorium at Leipzig; here he staid until 1878, when he passed the final examination. He soon went to Vienna, where he has continued living ever since in close intimacy with Leschetitzky. He was at one time conductor of the Akademische Wagner-Verein. In 1882 he played his first pianoforte concerto, in G minor, opus 7, with great applause in St. Petersburg. He has published a serenade for strings, opus 6; variations for two pianofortes, opus 9; songs, etc.

CONCERTO FOR PIANOFORTE, No. 2, IN F MINOR, OPUS 47.

EDUARD SCHÜTT.

This concerto was played for the first time almost exactly a year ago by the composer in Vienna, Hans Richter conducting the orchestra.

The first movement, *Allegro risoluto* in F minor (3-4 time), opens with the first theme, given out by the bassoons, horns, and violas over a tonic organ-point in the 'celli, double-basses, and kettle-drums, and briefly developed by the orchestra. The pianoforte enters very soon with the theme in the dominant, C minor, over a roll on C in the kettle-drums, but almost immediately passes to a short cadenza. This leads to a reassertion of the theme in the tonic by the pianoforte; an extended development follows, in which pianoforte and orchestra have about equal shares, the orchestra sometimes accompanying the solo instrument, the solo instrument sometimes ac-

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companying the orchestra. A short *tutti*, followed by a transitional cadenza leading over to the relative A-flat major, ushers in the second theme. The tempo changes to *Moderato con moto* and the pianoforte gives out the more *cantabile* second theme, which is developed on much the same plan that the first was. A *fortissimo tutti* passage leads to the working-out, which is both extended and elaborate. The third part of the movement begins with a resounding return of the first theme in the tonic as an orchestral *tutti*, the pianoforte soon entering with a cadenza which is a somewhat extended reproduction of the one that introduced the second theme in the first part of the movement. The second theme then follows in the tonic, F major, and is developed much as before, leading now to some further developments on the first theme by the pianoforte and a solo violin. A few measures of *tutti* lead to a fiery coda, *Allegro appassionato e più animato*, consisting mostly of brilliant passage-work for the solo instrument, accompanied by strong chords in the orchestra.

The second movement, *Andante tranquillo* in D-flat major (4-4 time), begins with a longish *ritornello* on the single theme, given out by the strings (without double-basses), and developed by fuller and fuller orchestra. The pianoforte then enters with the theme and develops it more extendedly, at first alone, then accompanied by the orchestra, the development at last passing into the orchestra, accompanied by ornamental passage-work in the solo instrument. The entire movement consists of the continuous development of this single theme.

The third movement, *Allegro vivace* in F major (6-8 time), is in a somewhat unusual form, approaching that of the scherzo and trio. After a

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little free preluding, a brilliant tarantella theme is given out and worked up, almost entirely by the solo instrument, in occasional alternation with a more *cantabile* subsidiary in the orchestra. A well-contrasted second theme in 2-4 time puts in one solitary appearance in the strings against *martellato* passage-work in the pianoforte; so short is this new theme that it can hardly be said to have more than begun when the tarantella returns to cut it short. The development of the tarantella and its subsidiary then continues, with some curious juxtapositions of 3-4 and 6-8 time. Next follows an interlude, *Moderato assai, molto tranquillo* in A major (2-4 time), in which the pianoforte takes up a new *cantabile* theme; this is developed, first by the solo instrument alone, then by the orchestra against arpeggi in the pianoforte. Then the tarantella returns and is worked up very much as before, leading to a coda, *Allegro moderato* (4-4 time), on the theme of the preceding slow movement.

The orchestral part of this concerto is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 pair of kettle-drums, and the usual strings.

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to be able at last to hang their weary pen upon the willows by the waters of Babylon, and sit upon the banks, and weep at leisure! . . . — HECTOR BERLIOZ, *Lamentations de Jérémie*.

Like most people, the critic looks at his own business from the inside. When he finds some things awry in it, he inclines to grumble accordingly. There are difficulties and vexations in every business yet discovered and plied by man. Some spring directly from the very nature of the business itself; others arise from certain conditions which, though common enough, are not necessarily connected with the essential nature of the business. Probably such untoward conditions are generally the legacy of a past time, when they seemed normal and their onerousness was not felt; but, with the march of time, their unfitness has become more and more evident, they are seen to be ripe for obsolescence, and their hardening into a convention becomes a legitimate grievance. They are not only irksome in themselves, but doubly so because they stand in the way of more essential and unavoidable difficulties being overcome as they should be. They render these difficulties doubly hard to conquer.

Probably the most serious difficulty naturally inherent in the business of the newspaper critic — who has to do with music or the drama — is that of keeping his receptive faculty untired and fresh, and himself in good humor. The most potent help toward his accomplishing these desiderata, toward his conquering these difficulties, is his being enabled to feel that the conditions under which he works are favorable to his doing good work. A legitimate, natural obstacle is not terrible; overcoming it may well be labor of the sort that physics pain. It is the adventitious, outside obstacle, the one that stands in the way of his successfully coping with the normal, natural difficulty, that he finds terrible and hard to endure.

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Argue and beat about the bush as one may, he has to acknowledge in the end that, in the United States and this year of grace 1896, the show-business really has a "pull" on the press. There is no actual crookedness about it; but it is really a "pull" all the same. Its workings are — not abominable, perhaps, but — deeply to be regretted.

The trouble at the bottom of the existing relations between show-business and press is this. The announcements of concerts and theatrical entertainments go into our daily and weekly papers as paid advertisements; and there is a convention which has it that the acceptance and publication of such a paid advertisement on the part of a newspaper binds the paper to publish also a "press-notice" — report or criticism — of the performance so advertised. This is tantamount to a double advertisement of the "show": one advertisement beforehand, the other *ex post facto*. The press has practically accepted the convention; so unqualifiedly, indeed, that some papers have drawn a logical corollary from it for their own benefit by setting up the rule that, unless a "show" advertises, it gets

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no press notice. The important point to note in all this is that the press notice, report, or criticism is as much paid for by the manager of the "show" as the original advertisement was. Convention has it that the one necessarily implies the other; and, as the criticism has been paid for, it must be delivered.

Now, one of the first results of the show-business looking upon critical press notices as supplementary advertisements is this: the manager of the "show" wants them to have the greatest advertising power possible,—this is natural enough from his point of view,—and, to have this, they must appear as early as possible; that is, on the day after the "show." And, according to the convention which rules this matter, the manager is quite right; he has paid for the criticism—really, if not directly—on the understanding that it should appear in print on the next day after the "show." All he has not paid for—and consequently has no power over, one way or another—is the character of the notice. It may praise his "show," or damn it; about this he has nothing whatever to say. But a notice of some sort he must have, and that forthwith. The critic is perfectly free to write what he pleases; his expression of opinion is wholly unbiassed by anything the manager can think, say, or do. But he must write something, and write it for the next issue of his paper.

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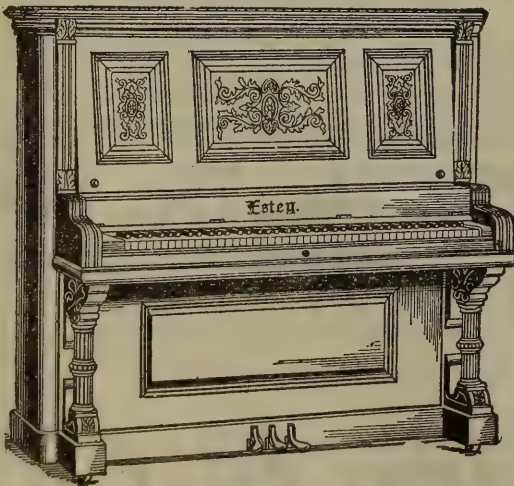
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But, you may say, if the critic is entirely unbiassed in his expression of opinion, what has he to complain of? where does the "pull" come in? The "pull" comes in just here: if the "show" has been duly advertised in his paper, the critic has to go to it, see or hear it, and write about it off hand. No matter how unimportant it may be,—from an artistic point of view, or from that of popular interest or curiosity,—he has to review it. His (presumably long) experience of "shows" and public gives him no right to use his own judgment in the matter; he must go and write, willy-nilly. His only escape from an utterly unimportant "show" is when there happens to be another "show," just a shade less unimportant, going on elsewhere at the same time; then he has his choice between two evils! Remember, too, that what he writes must be written off hand, and that, even in the most important cases, he can have no opportunity to let his opinion mature.

The first effect of this upon the critic is that he is really over-worked. I am supposing the usual case, that of the critic who is hired by a newspaper to look after the whole range of musical or dramatic "shows" (or both) himself, unless there happen to be two or more "shows" on the same evening—in which case, he can call in the aid of other editors or reporters. The critic is over-worked, not so much on account of the actual amount of work he has to do, as on account of its character; he soon has a galling sense of being too often employed on cases which an ordinary reporter would be quite as competent as he to handle adequately, where an ordinary reporter could do all that was needful. There are countless "shows" so absolutely unimportant from every point of view—save the performer's or manager's—that anything like real criticism is utterly



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wasted upon them. It has always been my principle that the critic has mainly, if not solely, to do with the public; he should write for the public, and about what interests them or should interest them. At concerts, for instance, at which nothing is done by any one in whom the public has or ought to have an interest, his presence is superfluous. And there are well-nigh countless concerts given every season solely and simply for the sake of advertisement, to get press notices; given by people about whom the public cares not a whit, by people who have never won the right to be cared about. There are also many and many "shows" on the so-called dramatic stage of which the same can be said.

Now, attending to a lot of things of this hapless sort over-works the critic, because they bore him beyond measure, and he feels in his heart of heart that all this boredom is unnecessary. A mere reporter who went to the "show," told what it was like, what the audience seemed to think of it, and what the encore-pieces were, without emitting the faintest shade of an opinion himself, would do all that was needful in such cases. But no; the manager wants a press notice, an expression of opinion; so the critic must go himself, if not employed elsewhere, for he cannot leave that sort of thing to a reporter. Here the "pull" comes in!

Remember that, to do really good work in his line, the critic must keep himself fresh in quite a different sense from many other people who try to make a living out of quill-driving. He must keep his receptivity fresh just as the professional wine-taster must keep his taste. And the wine-taster does not have to swallow the wine he tastes; he is even forbidden to by his employers, for he can keep his taste fresh only on condition of not swallowing it. The critic has to absorb what he hears or sees; for that

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is the only way he can "taste" it, the indispensable condition of his being able to pass judgment upon it. He must not only hear, but listen; not only see, but look. This is work, and hard work; especially when he has to listen to and look at what he wishes neither to see nor hear.

It is this work, combined with a fully realizing sense of the futility of much of it, that wears out and clogs the critic's artistic receptive faculty and spoils his good humor. Perhaps the critic who habitually lets a little of his ill humor out—and is hence generally rated as "spiteful"—is, upon the whole, a safer man to have to do with than he who does his best to appear good-natured. For in the latter ill humor accumulates and goes on accumulating, until at last comes "the grain of sand that overturns the chariot," some niminy-piminy little circumstance which fires all this accumulated mass of explosive material in him, and he bursts forth in a way that seems perfectly uncalled for and is really quite unjust. No one but the critic himself knows what this accumulation of dumb wrath grows to, by the end of a long and hard season. How he would rejoice to "stamp with both feet upon that heap of screech-owls' and turkeys' eggs!"

The remedy? That I know not! I only know how things are done in France—that is, in Paris. There the relations between show-business and press are fundamentally different; there is no "pull" whatever—or, if any, it is the other way! The announcements of musical or dramatic performances do not go into the daily and weekly papers—certainly not into the principal ones—as paid advertisements, but simply as "news." They are of the most concise description, and are not paid for by the "show" managers at all, but published gratis by the paper for the benefit of its

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readers — that is, as “news.” Now, if the manager does not pay for his advertisement, his “pull” on the paper vanishes at once. Note, too, that the paper will not accept nor publish a paid advertisement of a “show.” So, as the news-announcement of his “show” is of the most laconic sort, without job-type or any faintest suggestion of puffery, the manager’s only possible hope of anything of the nature of an advertisement is in the critic’s *compte rendu* or *feuilleton*,—which the paper is in no wise bound to give him unless it sees fit. And the managers having no sort of “pull” on the paper leaves the latter free to publish its notice of the “show” — if at all — when it pleases. The general rule in Paris is that dramatic and musical *feuilletons* appear only once a week, on Sunday.* If the “show” is of such importance as to be considered a legitimate object of popular interest or curiosity, a “report” — *compte rendu* — of it is published in the next day’s paper. But this report seldom contains anything of the critical sort, and is generally not written by the regular critic of the paper; he waits for the following Sunday to criticise the “show” in his weekly *feuilleton*.

The advantage of this plan is, not only that the show-business has no “pull” whatever on the press, but that the critic can take his time about writing his articles, can go two or three times to very important “shows” that have a run, before writing about them, and is absolutely free to use his own judgment about what “shows” it is worth his while to go to at all. As for taking his time, the Paris critic can even skip a Sunday — if the “show” comes too late in the week for him — and wait till the Sunday after. A

* As Paris daily papers are commonly dated a day ahead, these Sunday issues containing the dramatic and musical *feuilletons* are dated Monday; hence the common term of *lundiste*, or “Monday-man,” applied to critics in France.

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critic, so situated, feels that he is working in the best conditions for doing good work ; he can keep his freshness and his good humor. Shall we ever have such conditions in this country ?

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“Rid thy soul of all reverence for a signature,” preacheth the man of progress. “Beethoven was not impeccable, and Bach himself nodded at times. Let not a great name impose upon thee ; a signature is but a fetich, fit only for idolatry, not true worship.” Ay, my good friend ; yet, upon the whole, has not Beethoven earned the right to having his signature revered ? And, when Bach nods, were it not best for us reverently to respect his nap ? — FUNGOLFACTOR SCRIBLERUS, *De Veneratione*.

Has the artistic sense of the world been undergoing a process of toughening, or of refining ? We now delight in things which would have set people’s teeth on edge in the consulship of Plancus ; yet we have learnt to perceive organic constitution and beauty where our fathers would have descried mere chaos. May be, our artistic sense is, after all, neither finer nor tougher than theirs. All new wine is tart, and mellows only with age ; new art has a rasp to it, and time alone can make it fit for our use. As we are to our fathers, so were they to theirs.—DIOGENE CAVAFIASCHETTO, *Paralipomena*.

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"*Jenseits von Gut und Böse*," says Nietzsche, "on the other side of Good and Evil." And moralists frown, or laugh sardonically, according to their temper. But has not the world already gone far toward practically accepting Nietzsche's idea? Does not society often accept genius as an all-sufficient passport, even without the visa of good morals? — HANS SCHWARTEMAG, *Die schönen Künste ethisch betrachtet*.

"*Umwertung der Werthe*," cries Nietzsche again, "transvaluation of values." But why cry so loud for what will and must come of itself? Me-seems the works of any great composer you please, and their fate in the world of art, furnish a tolerable practical illustration of the inevitableness of such a transvaluation.— HANS SCHWARTEMAG, *Die schönen Künste ethisch betrachtet*.

What a wondrous thing a child's power of observation is! How keen, and how unprejudiced! It knows nothing of "values," but picks out details in an object with no regard for their importance or insignificance. A little boy of six once noticed that there were three different kinds of trombones in a certain orchestra: one played with a handle, another played without a handle, and a third made, not of brass, but of copper. Can it be that the Italians had preserved something of their infancy, when they called Beethoven's symphonies "*musica di chiesa*"? — DIOGENES SPATZ, *Ueber Kunst und Dummheit*.

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(Born at Leitomischl, Bohemia, on March 2, 1824; died in Prag on May 12, 1884.)

This symphonic poem — entitled *Valdštyněv tábor* in Czechish, and *Wallensteins Lager* in German — belongs to Smetana's posthumous works. Its poetic theme is the first part of Schiller's *Wallenstein* trilogy. It has recently been played in Prag as incidental music to the drama *Wallensteins Lager*, connecting it with *Die Piccolomini*.

It opens with a tumultuous outburst of the full orchestra, *Allegro vivace* in D major (4-4 time), suggestive of the hubbub and turmoil of that old-time camp life which is so brilliantly depicted in Schiller's play. This orchestral rough-and-tumble goes on for some time, now diminishing to *pianissimo*, now swelling to the most strident double-*fortissimo* of the full band. Ever and anon horn and trumpet-calls are heard through the din. After a while all is hushed, and a jovial dance-tune is given out by the clarinet, then taken up by other instruments, and worked up against more or less florid counter-figures at great length. An augmentation of this phrase, which comes in later on in the trombones and tuba in octaves, may be taken as suggestive of the Capuchin's sermon.*

Still farther on, the original waltz-rhythm of this theme changes to the 2-4 time of a turbulent contra-dance, leading *accelerando* to a return of the opening tumult of the poem. This soon subsides, however, and we come

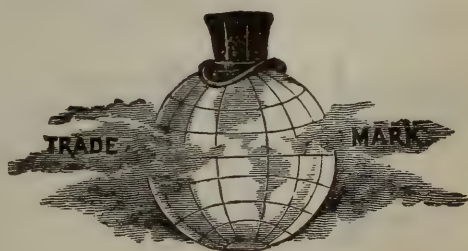
* Rheinberger, too, has some reference to the preaching Capuchin in the *Lager* movement (Scherzo) of his *Wallenstein* symphony.

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to an *Andante* (4-4 time) in which the mysterious *pizzicato* of the strings interrupted by weird harmonies in the wood-wind and meandering phrases in the muted first violins, is probably meant to suggest night and darkness. This short *Andante* leads to a *Tempo di marcia, Moderato* in D major (4-4 time); brilliant fanfares on four trumpets introduce a march, beginning *pianissimo* and gradually swelling to the full strength of the orchestra. The working-up of this march-theme is exceedingly elaborate, and continues until the end of the composition.

This symphonic poem is scored for 1 piccolo-flute, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 4 trumpets, 3 trombones, 1 bass-tuba, 1 pair of kettle-drums, triangle, snare-drum, bass-drum and cymbals, and the usual strings. The score bears no dedication.

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The first movement, *Allegro con brio* in F major (6-4 time), has one striking peculiarity: its first theme is persistently accompanied with a counter-theme; now, the theme itself is in F major, whereas the counter-theme is in F minor. This curious combination results in some very peculiar cross-relations.

The movement opens with the counter-theme, given out *forte* in full,

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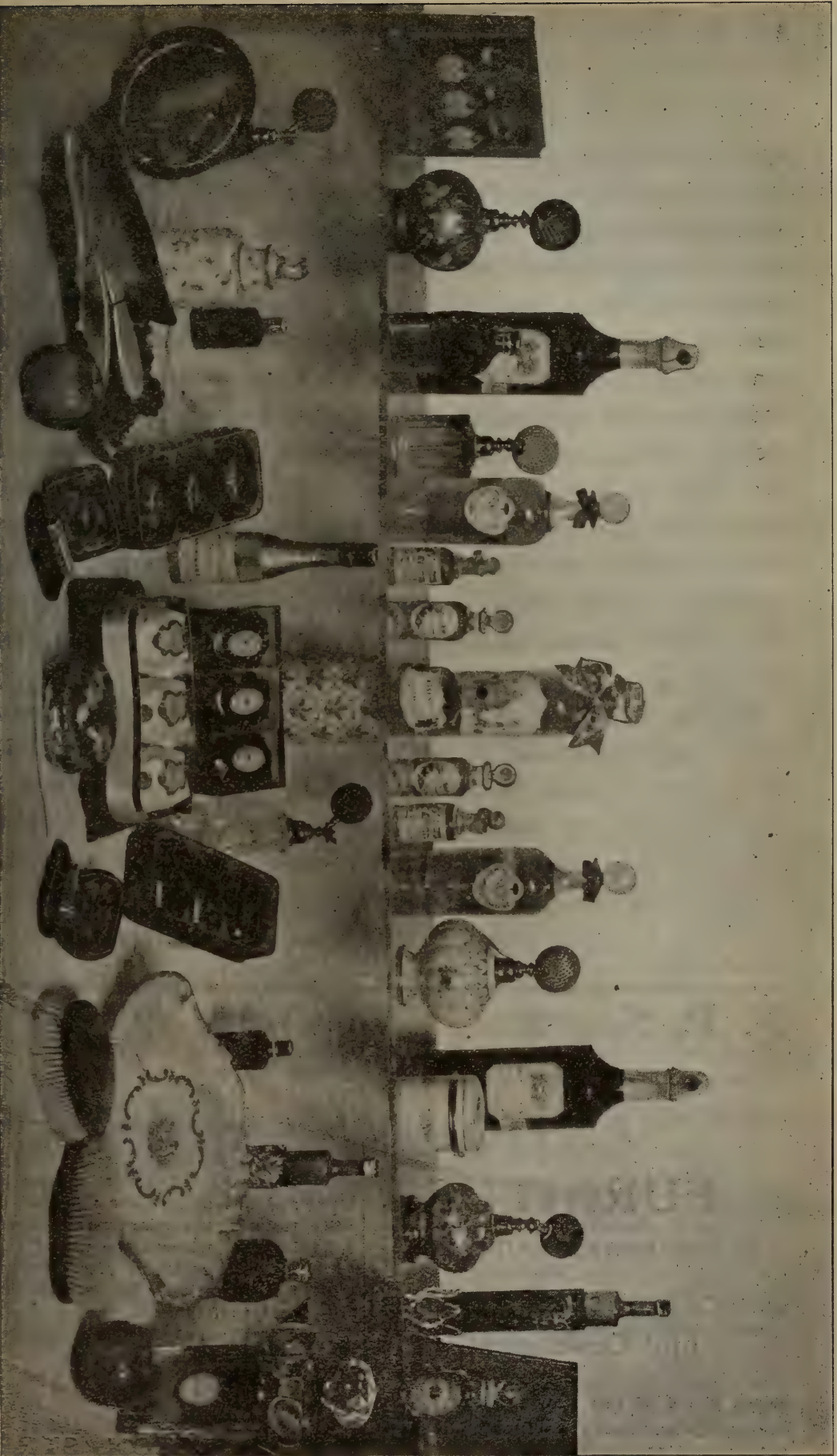
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harmony by the wood-wind, horns, and trumpets. This outburst is immediately followed by the first theme in the violins in octaves over the counter-theme in the double-basses, double-bassoon, and third trombone, against syncopated harmonies in the middle strings and trombones. During the development the counter-theme — which is only two measures long — keeps reappearing in various parts of the harmony: first in the horns, then in the flutes, oboes, and trumpet, then syncopated in clarinet, bassoon, and horns, but always in the minor mode. The concise development of the first theme is followed by a strenuous subsidiary, through the somewhat extended development of which the stern minor counter-theme keeps sounding at intervals in the wind instruments or basses. The second theme, a graceful melody first sung by clarinet and bassoon as a duet, then taken up by the oboe and violas against a second in clarinet and bassoon, is in 9-4 time and comes in A major. It is followed by some elaborate passage-work in the original 6-4 time on the minor counter-theme against descending arpeggi in the wood-wind; this development stands for the conclusion-theme and closes the first part of the movement. There is a repeat.

The free fantasia is quite long and very elaborate; the counter-theme plays a considerable part in it. The third part of the movement begins, as the first did, with the counter-theme in full harmony; only now it is given twice, the first time by the wood-wind, horns, trumpets, and strings, and repeated by the bassoons, double-bassoon, horns, trumpets, and trombones. After this the development is quite regular, the second theme coming in D major. There is a long and elaborately developed coda,

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beginning with a resounding return of the first theme in the tonic F major over the counter-theme in C minor in the bass. The movement ends diminishing on fragments of the first theme.

The second movement, *Andante* in C major (4-4 time), presents a series of free variations on two alternating and contrasting themes. The first of these — which has been likened by some critics to the Prayer in Hérold's *Zampa* — is given out in full harmony by the clarinets, bassoons, horns, and flutes, the last figure of every phrase being echoed by the violas, 'celli, and double-basses in harmony. This exposition of the theme is followed by a figural variation of the same by the wood-wind, horns, and strings. Then follows the second theme, a mournful melody, full of triplets, sung by clarinet and bassoon, later by other wind instruments, and soon varied as the first one was. Some working-out passage-work leads to another variation on the first theme, after which a short free coda closes the movement.

The third movement, *Poco Allegretto* in C minor (3-8 time), presents the free, alternating development of two contrasted themes, each of which is followed by its subsidiary. The first is a romanza-like melody, sung by the 'celli and repeated, after the subsidiary, by the flute, oboe, and horn in double octaves. The second is a quaint, somewhat Schumannesque little tune, given out in full harmony by the wood-wind and horns over figuration in the strings. This second theme plays the rôle of trio in the movement; after it the first returns in the horn, then in the oboe, and is followed by its subsidiary in a new development in the clarinets and bassoons. A short coda on the first theme closes the movement.

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The fourth movement, *Allegro* in F minor (2-2 time), is a sort of cross between the sonata and rondo forms. It opens softly with a very Hungarian-sounding first theme, given out in octaves by the strings and bassoons, and repeated in 3rds and 6ths by the wood-wind over figuration in the strings. It is followed by a beautifully solemn second theme in A-flat major, given in full harmony by strings and wood-wind, with soft notes in the trombones sounding between the phrases. A livelier subsidiary follows and leads to a truly Brahmsish third theme, a buoyant melody in the 'celli and horn. A rousing conclusion-theme leads over to some exceedingly elaborate working-out, which is in turn followed by a third part which preserves the general outlines of the first, but with absolutely different instrumentation and no little change of general character. A long free coda begins with some work on the first theme, still in F minor, when all of a sudden an augmentation of the same theme makes an unexpected burst into F major. This sudden ray of sunlight is, however, soon darkened by the reappearance of the forbidding counter-theme of the first movement in B-flat minor in the horns; the wind instruments then take up the solemn second theme against tremulous figuration in the muted strings, little hints at the first theme cropping up now and then in the bassoons and 'celli, the movement ending *pianissimo* with a descending reminiscence of the first theme of the first movement — now for the first time liberated from the companionship of its stern counter-theme — against soft sustained harmonies in the wind instruments.

This symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 1 double-bassoon, 4 horns, 2 trumpets, 3 trombones, 1 pair of kettle-drums, and the usual strings. The score bears no dedication.

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TWO ÉTUDES	CHOPIN
No. 3	
No. 5	
OP. 10	
PRELUDE, F MAJOR	
POLONAISE, A-FLAT	

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PART II.

FANTAISIE, C MAJOR, OP. 17	SCHUMANN
MENUET FROM "L'ARLÉSIENNE"	BIZET
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ÉTUDE DE CONCERT, G-FLAT, OP. 24	MOSZKOWSKI

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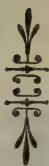
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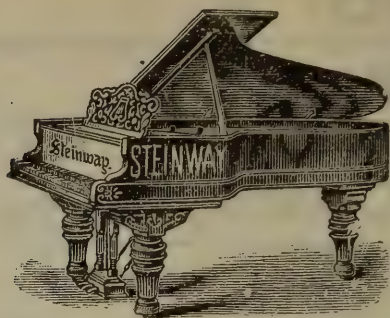
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Luigi Cherubini - - - Overture to "Anacreon," Op. 241 ✓

C. M. Loeffler, Divertimento for Violin and Orchestra, in A minor, Op. 9

- I. Preamble: Allegro (A minor) - - - - - 3-4
- II. Eglogue: Andante (F major) - - - - - 6-8
- III. Carnaval des Morts: Moderato (A minor) - - - 4-2

Felix Mendelssohn-Bartholdy, Overture, Scherzo, Notturmo, and Wedding
March from "Midsummer-Night's Dream,"
Op. 21 and 61 ✓

Wolfgang Amadeus Mozart, Symphony in E-flat major (B. & H., No. 3)

- I. Adagio (E-flat major) - - - - - 4-4
- Allegro (E-flat major) - - - - - 3-4
- II. Andante (A-flat major) - - - - - 2-4
- III. Menuetto: Allegretto (E-flat major) - - - - 3-4
- Trio (E-flat major) - - - - - 3-4
- IV. Finale: Allegro (E-flat major) - - - - - 2-4

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The overture begins with an introduction, *Largo assai* in D major (2-2 time), opening with a series of stately chords, upon which follow some sharply contrasted pastoral phrases for the horns and other wind instruments. The main body of the work, Allegro in D major (4-4 time), is in so far irregular in form that it is based on a single theme with one or two subsidiaries; there is no real second theme nor conclusion-theme. It begins softly with a contrapuntal treatment of its principal theme; this is soon followed by the first subsidiary, beginning with slow, sustained harmonies in all the strings; the second subsidiary, a vivacious violin-figure, treated contrapuntally,—like almost everything in the overture,—comes in a little later as a counter-theme to some developments of the first theme in the 'celli. The development and working-out of this somewhat scanty thematic material are exceedingly elaborate and ingenious.

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This composition was first played by the composer in the Music Hall, Boston, Mass., at the symphony concert of January 5, 1895.

The first movement, *Préambule: Allegro* in A minor (3-4 time), opens with some rapid passage-work in sixteenth-notes in the solo instrument over a tonic pedal-bass in the violas and basses, with occasional *staccato* chords in the wind instruments and kettle-drums. Against this persistent vivacious passage-work of the solo violin the flute and clarinets soon come in with more *cantabile* figures. With a change to *Lento* comes the first theme of the movement, eight measures in A minor, ending by half-cadence on the dominant, sung by the solo violin, accompanied by the lower strings and wood-wind. After this brief exposition of the theme, the tempo changes back to *Allegro* and the rapid passage-work in the solo violin returns, against accompanying phrases in the wood-wind or strings which soon assume the character of a development and working-out of the leading idea contained in the theme. With a modulation to B-flat major and

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a change of tempo to *Molto tranquillo* comes the second theme—a flowing *cantilena*, based upon the initial figure of the first—sung throughout by the solo instrument against a running accompaniment in the harp and violas (or violins) in unison, other instruments gradually chiming in, to give richness to the coloring, as the climax grows to the *forte* and *fortissimo* of the full orchestra. A brief farewell phrase of the solo violin leads to a return of the *Allegro (Tempo primo)*; the violin resumes its brilliant passage-work, now accompanied by figures from the foregoing theme in the strings or wood-wind. A brief return of the first theme, as coda, closes the movement.

The second movement, Eglogue: *Andante* in F major (6-8 time), opens with a *pianissimo* double-pedal (on tonic and dominant) in the basses and violas, over which the horns and wood-wind gradually build up the full harmony; against this background the harp throws out more and more rapid arpeggi, while two muted trumpets sing a little preluding melody in two parts. The English-horn and bassoon give a premonitory hint of the melody that is to come. Then the solo violin enters on the principal melody of the movement. The development of this theme, with some subsidiary phrases, now by the solo violin, now by various orchestral combinations against florid figuration in the solo instrument, constitutes the whole of the movement. The form is perfectly free, and the development continuous. This movement is scored for a peculiar orchestra: 3 flutes, 2 oboes, 2 clarinets, 2 bassoons, 1 English-horn, 2 horns, 2 trumpets,

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The third movement is entitled: *Carnaval des Morts* (Carnival of the Dead), Variations on the theme "*Dies irae, dies illa.*"*

The origin of the music of the ritual chaunt of the *Dies irae* (in the Mixed Dorian mode) is veiled in obscurity; that Thomas de Celano (*circa* 1150) wrote the poetic text seems pretty firmly established.

Mr. Loeffler's finale begins *Moderato* in A minor (4-2 time), with a terrific diminished-7th chord in the full orchestra, After this, the lower wood-wind, horns, trombones, harp and strings (without double-basses) intone the first sentence of the *Dies irae* in unison, this exposition being immediately followed by a variation (counterpoint of the second order) by the solo violin in double-stopping to soft harmonies in the flutes and harp. A second variation (counterpoint, three against one) follows, the solo violin playing theme and counterpoint in double-stopping against syncopated *staccato* chords in the combined wood-wind and plain harmony in the harp. Other variations, some more and more floridly contrapuntal, others in freer treatment, follow; there is a great variety in the orchestral coloring, but the solo violin keeps the most prominent part. With a change to *Adagio* in A major (6-4 time) we come to a series of variations in a more modern spirit, the identity of the theme being more and more

* Berlioz has a "burlesque parody on the *Dies Irae*" in the finale—*Walpurgis-nights Dream*—of his *Fantastic symphony*, opus 14 a. In using the same theme in this last movement of his divertimento, Mr. Loeffler seems to have been following something of the same train of ideas.

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veiled. A brilliant unaccompanied cadenza of the solo instrument leads to a final *Allegro*, at first for the full orchestra, on another version of the theme, leading to a fantastic variation for the solo violin and harp against harmony in the lower wood-wind, which is followed by a more and more weird and unearthly coda.

This divertimento is scored for 3 flutes (of which one is interchangeable with piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 pair of kettle-drums, harp, and the usual strings; to which are added in the finale 1 English-horn, 1 bass-tuba, and cymbals. The score is dedicated to Mrs. John L. Gardner, of Boston.

ENTR'ACTE.

WHAT NEXT!

After having seen music kept within the limits of tonal unity by consonant chords; after having seen it depart from this unity by means of a transition through natural dissonant chords; in fine, after having observed it in the creation of multiple relations of tonalities, through the divers enharmonic tendencies of certain notes in chords, it remains for us to consider this art in the last period of its harmonic career, namely: the universality of the tonal relations of melody, through the union of the simple transition with simple enharmonics, and with the transcendental enharmonics resulting from the alteration of the intervals in chords.

This last phase of the art, considered in its harmonic relations, is the one I designate by the name of *omnitonic order*. It is toward this last phase of its career that the art has been progressively tending for the last half century; it is just reaching it now.—F.-J. FÉTIS, *Traité de la Théorie et de la Pratique de l'Harmonie*.

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Thus the learned Fétis, some forty or fifty years ago ! I was reminded of it by two curious instances of pushing a tendency to extremes, both of which came to my notice in the course of the last month. In the early part of December, a symphonic poem by one Henri Duparc on Bürger's ballad *Lenore* was given at these concerts. Not long afterwards, we were promised the first performance in this city of Giordano's *Andrea Chénier*. Duparc's symphonic poem was written some twenty years ago ; Giordano's opera is still of the newest of the new. Little as these two compositions may seem to have in common, they are the instances to which I have just referred.

The orchestral score of Duparc's *Lenore* presents no very striking peculiarities ; though, like most modern works, it changes key pretty frequently, the prevailing tonality is — if I remember right — that of E minor ; and this is indicated quite regularly by the signature of one sharp. This signature, as is also common in modern scores, is changed several times in the course of the work. But it was noticed — and here comes the peculiarity — that in the printed orchestral parts of the composition there was no signature at all ; that is, all the sharps and flats were written *as accidentals*. There was no indication of key or mode by means of a "signature" (*Vorzeichnung*). In the orchestral score of Giordano's opera there is equally a total absence of signatures ; all sharps and flats come in as accidentals.

This mode of writing may doubtless have been a fad of Duparc's and

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Giordano's. But even a fad generally has some reason behind it; and it is evident enough that, if these two composers chose to abandon the old-time method of indicating key and mode by appropriate signatures, it was because they change tonality in their music so often, so constantly, that they found the repeated indication of such changes of key, by changing the signature as well, too laborious a process. Where an indication of key is to hold good only for a measure or two, it is as well to omit it altogether!

This omission of all signatures is a perfectly frank tacit acknowledgment on the part of two composers that they have reached the limit of what Fétis calls the *omnitonic order* of music. They shift tonality so often that any such indicative means as a signature becomes superfluous and too laborious. Fétis was quite right in saying that the art of music had been tending in this direction for a good while; but he probably did not foresee that the tendency would be pushed to such lengths.

And has music thus reached the "last phase of its career" in this? It seems to me that, in reaching this phase, it has already gone far toward still another. If "the union of the simple transition with simple enharmonics, and with the transcendental enharmonics resulting from the alteration of the intervals of chords" has brought about the *omnitonic order* of music, may not the incessant toying with "transcendental enharmonics" go a step farther, and bring about the *nullitonic order*? From continually

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shifting key, music may get to such a persistently enharmonic condition as to be never at any moment in less than two keys at once, and hence NEVER IN ANY KEY AT ALL!

What next? Why, this next!

SHACKLES ON GENIUS.

Not long ago, I heard an accomplished musician give it as his deliberate opinion that no composer — ancient or modern — could show true inspiration in writing a fugue. I had often enough heard the same thing before — as the hap-hazard grab at an opinion by an untutored outsider; but never before as the deliberate opinion of a cultivated professional musician.

What! In all his organ fugues, in his not over-numerous strict fugues for chorus, in all the forty-eight fugues of the *Well-tempered Clavichord*, could not old Sebastian Bach find one opportunity to show true inspiration? Were all these fugues the result of sheer musicianship, knowledge,

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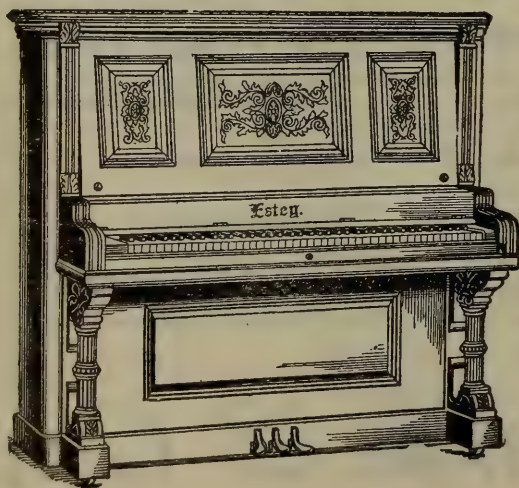
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and *savoir-faire*? Of course I might answer that old Bach *did* show inspiration in his fugues, and of the truest sort; and try to settle the matter, once for all, in that way. But then my friend might retort that he *did not*; and nothing would have been gained but the horn-lock of two opposing statements.

That old, old fallacy — for I deem it one — that the more or less strict rules of a form are shackles on a composer's genius and "inspiration" has a very tough life. But let us suppose another case; let us leave the fugue, for a moment, and take into consideration another, more modern "form." For instance, the Wagnerian Music-Drama. It may be objected that this is so loose and free as not to be really a musical form at all. But it has its stipulations, its "recipe," as well as another; and, though a composer is quite free to do as he pleases at any moment while writing a music-drama, unless he fulfils the Wagnerian program, he will not write a *Wagnerian* music-drama. One element in the form is this: * every important character, incident, and idea in the drama must have its appropriate musical *Leitmotiv*, and the various *Leitmotive* constitute the entire thematic material of the music of the drama; moreover, the appearance of one or more of them at any given moment, as essential strands of the musical web, is to be conditioned solely by the poetic text and the dramatic action on the stage. Now, were ever conditions more binding to the composer than

* I do not take these "rules of the form" from anything Wagner has distinctly set down in *Das Kunstwerk der Zukunft* or *Oper und Drama*; I prefer to put them in my own words, as the logical formulation of one of the principles on which Wagner has practically based the musical construction in his later dramas, *Tristan*, *Die Meistersinger*, *Die Nibelungen*, and *Parsifal*.



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these? As I am musically constituted, I can not imagine a composer fulfilling them with absolute musical spontaneity; but I am nevertheless quite willing to believe that Wagner himself did so. Yet Bach's fulfilling the formal requirements of the fugue with absolute spontaneity seems to me far less wonderful. And where there is spontaneity, there is the fullest opportunity for inspiration.

The whole question is: has the composer made this or that musical form wholly and entirely his own? Has he so thoroughly mastered it that he can spontaneously think and invent in it? so thoroughly that his musical thought freely and spontaneously runs in lines parallel to those of the form itself? If so, the form can be no shackle upon his genius, no obstacle to the freest play of his inspiration.

To write in this or that musical form is difficult, you say? Yes, difficult to you, may be; but not necessarily so to another. There is the old simile: dancing on the tight-rope. You or I would but break our precious necks at it—and not beautifully, at that. But the skilled tight-rope dancer dances easily and safely enough. And note this: the very thing that makes all the difficulty for us—the rope itself—is just what makes it possible for the tight-rope dancer to perform a sort of dance more buoyantly and elastically graceful than is possible by any other means. What breaks our necks is his chief source of artistic power! I doubt not that the *Leitmotiv* system, instead of being an obstacle to Wagner, was an

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actual source of artistic power to him ; I equally believe the fugue was one to Bach. If these two composers had not found these forms active sources of artistic power, think you that men of their genius and resources would have stuck to them as they did? Impossible!

GLEANINGS FROM THE COURT LIBRARY IN UTOPIA.

"I cannot sing the old songs!" Ay,—if that were all! The worst of it is that, in forgetting how to sing the old songs, I have not learnt how to sing the new!—STENTOR RECALCITRANS, *Confessions*.

It is with music as it is with jokes. When the one or the other needs an accompanying diagram, I become suspicious.—DIOGENES SPATZ, *Ueber Kunst und Dummheit*.

To hear some folk talk about color, you would think they wanted the Pyramids painted bright red, and the Milan Cathedral, pea-green.—DIOGENES HODOBATES, *Cynicisms*.

Heaven save us all from conventionality! Well, nothing else can; that is sure enough! But, were heaven to undertake the job on a wholesale scale, then were Babel returned—for a season.—DIOGENE CAVAFIASCHETTO, *Il nuovo Valentino e Orsone*.

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MUSIC TO SHAKSPERE'S "MIDSUMMER NIGHT'S DREAM."

FELIX MENDELSSOHN-BARTHOLDY.

(Born in Hamburg on Feb. 3, 1809; died in Leipzig on Nov. 4, 1847.)

Mendelssohn's music to Shakspeare's *Midsummer Night's Dream* consists properly of two parts, written at different periods of his life. The overture was written between July 7 and August 6, 1826, when the composer was only seventeen. It is marked as opus 21. It was first performed in Mendelssohn's "new garden house" in Berlin shortly after the completion of the score; its first public performance was in Stettin in February, 1827. Mendelssohn conducted it in the Argyll Rooms in London at a concert given by Drouet, the flute-player, on June 24, 1829. On going home from the concert, he left the score in his cab, and it was never recovered. The score was published, together with those of the *Hebriden* and *Meeresstille und glückliche Fahrt*, as "three concert-overtures" by Breitkopf & Härtel in the spring of 1835.

The second part, consisting of the entr'actes and incidental music to the play, was written at the request of the king of Prussia in 1843. The play with overture and all the music, was given at the New Palace in Potsdam on October 14, 1843. The music consists of twelve numbers:

- I. Scherzo, Entr'acte after Act I.
- II. Fairy March in Act II.

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- III. "You spotted snakes," for 2 sopranis and chorus, in Act II.
- IV. Melodrama in Act II.
- V. Intermezzo, Entr'acte after Act II.
- VI. Melodrama in Act III.
- VII. Notturmo, Entr'acte after Act III.
- VIII. Andante in Act IV.
- IX. Wedding March after the close of Act IV.
- X. Allegro comodo and Marcia funebre in Act V.
- XI. Bergomask Dance in Act V.
- XII. Finale to Act V.

Many of the themes in these numbers were taken from the overture. The similarity — amounting almost to identity — between the slow phrase of the violins near the end of the overture and the melody of the Mermaids' Song in the second finale of Weber's *Oberon* has given rise to considerable comment. Sir George Grove says "It is so extremely unlike Mendelssohn to adopt a theme from another composer, that we may be perfectly sure that the idea was his own." A mere coincidence the thing very probably was ; though I find it hard to agree with Grove's reasoning. Phrases from Bach, for instance, are no great rarities in Mendelssohn's works — sometimes identical even to the harmonization and voice-leading. Some of Sir George's other arguments seem to me to have infinitely more weight. In the first place, this melody of the violins near the close of the *Midsummer Night's Dream* is a rhythmic modification of a phrase that occurs earlier in the overture, which phrase does not suggest Weber's melody in the least. Then, Weber finished his sketch of the second

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finale in *Oberon* in Dresden on January 7, 1826, and started for London immediately after. The opera was first performed in London on April 12, 1826,—that is, not quite four months before Mendelssohn completed his overture. Mendelssohn was in Berlin all the while, so it is not likely that he heard any of the themes from the new opera—which did not come to Germany till its first performance in Leipzig on December 23. It seems to me decidedly more likely that the famous fairy music in Mendelssohn's overture may have been suggested—not thematically, but in a general way—by the scherzo in Cherubini's E-flat major quartet, written in 1814, than that the violin phrase in question was taken, consciously or unconsciously, from Weber. And certainly the *ritardando* phrase of the violins at the end of the free fantasia is as nearly identical as need be with a phrase—very similarly placed, too—in Beethoven's G major pianoforte concerto.

The overture, *Allegro di molto* in E major (2-2 time),* opens with four long-sustained chords in the wood-wind. Upon the last of these (a chord of E major) follows immediately a *pianissimo* chord of E minor in the violins and violas. Then comes the tricky first theme (fairy music) in E minor, given out and developed by the violins divided into four parts, with now and then some *pizzicati* in the violas. This extendedly developed passage debouches into the first subsidiary (in E major), given out *fortissimo* by the full orchestra. Some further developments follow on this subsidiary and the first theme, leading after a *decrescendo* to the softly melodious *cantilena* of the second theme (in the dominant, B major), begun by the wood-wind, then continued by the strings and fuller and fuller orchestra. A *fortissimo* second subsidiary—the Bergomask Dance in the

*The first edition of the pianoforte arrangement of this overture is in 4-4 time, all the notes having half the time-value of the corresponding ones in the full score.

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5th act of the play ; with a curious imitation of a donkey's bray, in allusion to Nick Bottom — follows, leading to a joyous conclusion-theme (in which parts of the first subsidiary are recognizable), which closes the first part of the overture. The free fantasia runs wholly on the first theme. The third part is quite regular, the second theme and its subsidiary coming in the tonic. There is a short coda, beginning on the first theme, and then passing through a series of soft harmonies to a *cantabile* modification of the initial figure of the first subsidiary. The overture ends with the four sustained chords with which it opened.

This overture is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 1 ophicleide, 1 pair of kettle-drums, and the usual strings.

The Scherzo (Entr'acte between acts I. and II.) is an *Allegro vivace* in G minor (3-8 time). Presumably Mendelssohn intended it as a purely musical reflection of the scene in Quince's house — the first meeting to discuss the play to be given by the workmen at the wedding — with which the first act ends. Indeed there is a passing allusion to Nick Bottom's bray in it. But the general character of the music is light and fairy-like, with nothing of the grotesque about it. The piece is perfectly free in form, and presents the elaborate development and working-out of two not very sharply contrasted themes, the first of which has a subsidiary. It is scored for the same orchestra as the overture, *minus* the ophicleide.

The Notturmo (Entr'acte between acts III. and IV.) is an *Andante tranquillo* movement in E major (3-4 time). It is a musical commentary on the sleep of the two pairs of lovers in the wood at the close of the 3rd act. It begins with a suave, melodious sort of instrumental part-song, sung by the

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horns and bassoons — the melody in the first horn, one of the middle voices now and then doubled by the low notes of a clarinet — over a simple bass in the 'celli and double-basses. Then follows a more restless middle part, developed by the strings and wind ; after which the first melody returns, in the horns and bassoons as before, but now against waving eighth-note triplets in the strings and similarly undulating even eighth-notes in the higher wood-wind. The movement closes with a brief coda. It is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, and the usual strings.

The Wedding March (Entr'acte between acts IV and V.), *Allegro vivace* in C major (4-4 time), is simply constructed on the plan of a march with two trios. After some introductory trumpet-calls, the pompous first theme is given out *fortissimo* by the full orchestra, each section being repeated. Then follows the first trio in the dominant, G major. After this the first section of the march returns in the tonic, and is repeated. Then comes a longer second trio in the sub-dominant, F major, leading to a last return of the march in the tonic over a contrapuntal bass in all the strings in octaves. A short but brilliant coda closes the whole. This march is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 3 trumpets, 3 trombones, 1 ophicleide, 1 pair of kettle-drums, cymbals, and the usual strings.

The combined entr'actes and incidental music to *Midsummer Night's Dream* are marked as opus 61. The score of the entire work — overture included — is dedicated to Heinrich Conrad Schleinitz.

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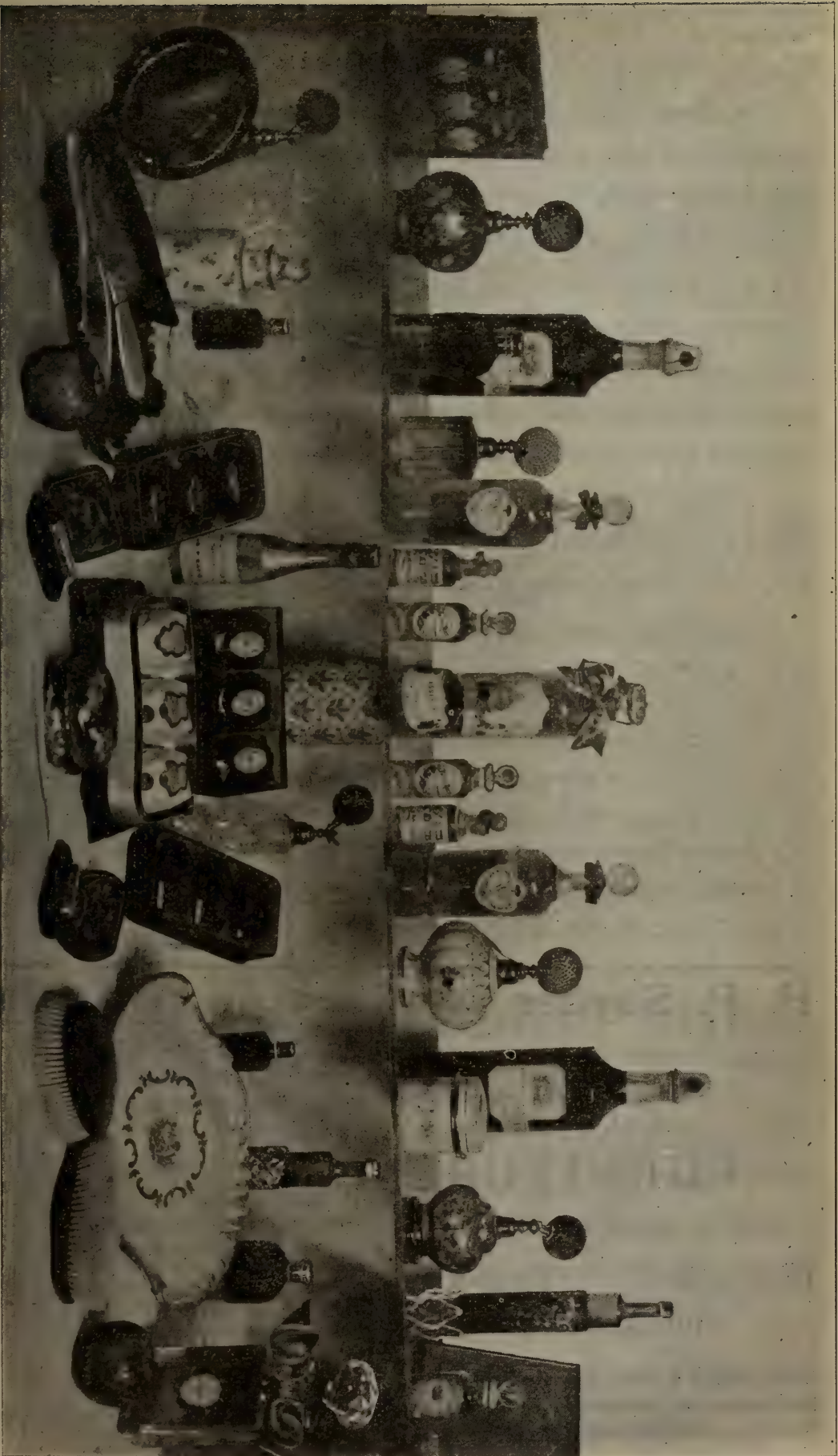
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SYMPHONY IN E-FLAT MAJOR WOLFGANG AMADEUS MOZART.

(Born in Salzburg on Jan. 27, 1756; died there on Dec. 5, 1791.)

This, Mozart's thirty-ninth, symphony is the first of the three great ones, written in the year 1788. The others are the one in G minor, and the one in C major, generally known as the "Jupiter." It is marked No. 3 in the edition of Breitkopf & Härtel, and No. 2 in the edition of Peters.

The first movement of the E-flat symphony begins with a short slow introduction, *Adagio* in E-flat major (4-4 time), opening with some grand harmonies in the full orchestra, which soon become more sombre and thoughtful, as the 'celli and double-basses repeat a nervous rhythm on a dominant organ-point beneath sustained chords in the clarinets, bassoons, horns, trumpets, and kettle-drums, against rapid descending scale-passages in the first and second violins, and slower ascending arpeggi in the flute. Then come more stirring strains in the brass and drums, sounding a note of preparation, answered by a violent upheaving in the basses and then by a softer phrase in the violins and wood-wind, imitated canonically by the basses. The main body of the movement, *Allegro* in E-flat major (3-4 time), begins immediately with the first theme, a quiet unassuming melody, full of Mozartean grace, sung by the first violins to an accompaniment in the other strings, the horns and then the bassoons entering with imitations in canon on the opening figure of the first and second phrases. This theme is fourteen measures long, and is forthwith repeated by the basses, the violins pitting a new, graceful counter-figure against it. The first sub-

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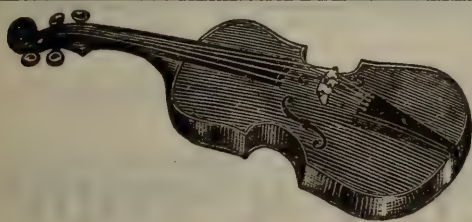
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subsidiary enters *forte* in the full orchestra in the tonic, E-flat major, and is followed by another strong subsidiary which is more of the nature of passage-work, and is quite fully developed. A transition to the key of the dominant (B-flat major) leads to the entrance, not of the second theme, but of its subsidiary,—which here comes before the second theme itself,—a dainty, waving figure in the violins in octaves, answered by a call from the flute, clarinets, and bassoons over an ascending scale in the 'celli. Then comes the real second theme (also in the dominant), a melody in 3rds such as only Mozart could write, which in turn makes way for some concluding passage-work — there is no real conclusion-theme — on figures taken from the subsidiaries to the first theme. The first part of the movement ends on the dominant, and is immediately repeated. The free fantasia is exceedingly short, and contains little that can be dignified by the name of working-out; it is rather a free interlude on the second theme and one of the subsidiaries of the first than a free fantasia. The third part of the movement is a regular repetition of the first, save that the second theme and its subsidiary now come in the tonic. There is no coda.

The second movement, *Andante* in A-flat major (2-4 time), is in somewhat original a form. First comes the first theme, given out by the strings, eight measures of graceful melody, repeated so as to make up the full count of sixteen measures; then come eleven measures in which figures from the foregoing theme are worked out contrapuntally, after which the theme itself is again repeated. This second section is also marked with the double-dotted bar, to be repeated. Two measures of a dreamy motive in the wind instruments — these measures afterwards turn out to belong to the conclusion-theme — lead to the *forte* entrance of a sterner second theme in F



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minor (its character is quite that of a subsidiary), which is briefly developed as passage-work by the full orchestra, and followed by some contrapuntal, imitative working-out in conjunction with figures from the first theme. Next follows the dreamy conclusion-theme in the tonic (A-flat major) in the wood-wind, developed in imitation, somewhat like the exposition of a tonal fugue, and leading back to the re-entrance of the first theme. Here ends the first part of the movement. The second part is almost its exact counterpart, save for greater variety in modulation, richness in orchestration, and some new counter-figures which adorn the development of the original themes. A short coda brings the movement to a close.

The third movement, Menuetto: *Allegretto* in E-flat major (3-4 time), is probably Mozart's most famous symphonic minuet. It is well known to amateur pianists through Schulhoff's excellent, and not difficult, arrangement. Its form is perfectly regular, being that of the minuet and trio in its simplest estate; the only irregularity (if it be really one) is that the Trio is in the tonic.

The Finale, *Allegro* in E-flat major (2-4 time), is a brilliant rondo on several themes, in which one hardly knows which to admire most, the simple charm of the nimble principal theme, or the dashing virtuoso rush of its first subsidiary, a piece of passage-work the brilliancy of which is much enhanced by the effective unison of all the violins. The development and working out are exceedingly elaborate, especially when contrasted with the great simplicity of the first movement.

The symphony is scored for 1 flute, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings.

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Twelfth Rehearsal and Concert.

Friday Afternoon, January 15, at 2.30 o'clock.

Saturday Evening, January 16, at 8.00 o'clock.

PROGRAMME.

Dittersdorf - - - - - Symphony in C Major
(First Time.)

Aria.

Mozart - - - - - Overture to "Don Giovanni"

Aria.

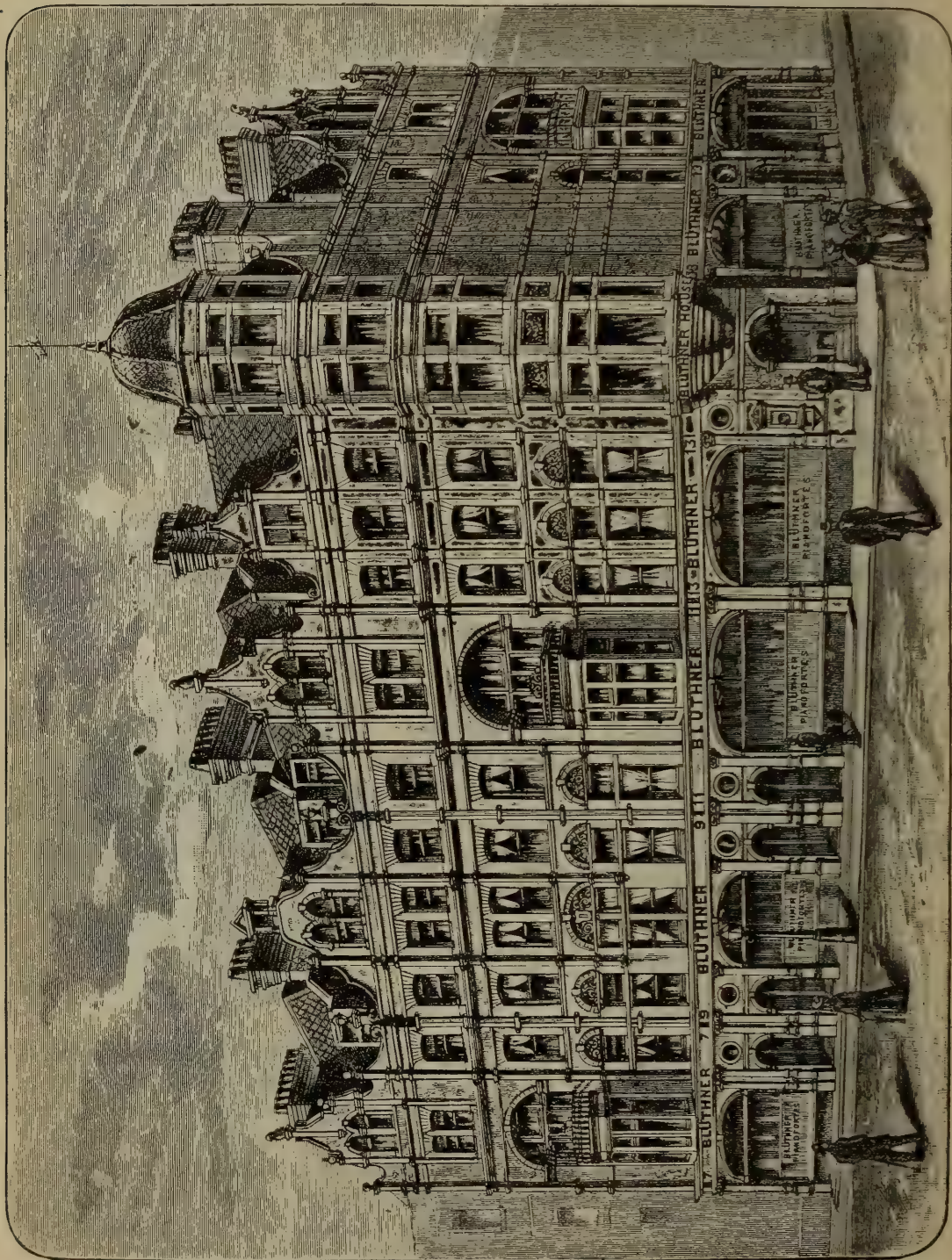
Beethoven - - - - - Symphony No. 4

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STEINERT HALL, SATURDAY AFTERNOON, JAN. 9, 1897.

PROGRAMME.

PART I.

SONATE, OP. 27, No. 2	BEETHOVEN			
FANTAISIE, F MINOR, OP. 49				
TWO ÉTUDES <table border="0"><tr><td>No. 3</td><td rowspan="2">} OP. 10</td></tr><tr><td>No. 5</td></tr></table>	No. 3	} OP. 10	No. 5	CHOPIN
No. 3	} OP. 10			
No. 5				
PRELUDE, F MAJOR				
POLONAISE, A-FLAT				

Intermission, ten minutes.

PART II.

FANTAISIE, C MAJOR, OP. 17	SCHUMANN
MENUET FROM "L'ARLÉSIENNES"	BIZET
ANGELUS	
WALDKLANGEN	SIEVEKING
ÉTUDE DE CONCERT, G-FLAT, OP. 24	MOSZKOWSKI

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Mooday, February 1st, "Tristan und Isolde" (Reappearance of Mme. Lilli Lehmann). Wagner.
Tuesday, February 2nd, "The Flying Dutchman" (First of the Wagner Cycle). Wagner.
Wednesday, February 3rd, "Carmen" (in French, with Mme. Calve). Bizet.
Thursday, February 4th, "Tannhäuser" (Second of the Wagner Cycle). Wagner.
Friday, February 5th, "Lohengrin" (Third of the Wagner Cycle). Wagner.
Saturday Afternoon, February 6th, "Tristan und Isolde" (Fourth of the Wagner Cycle). Wagner.
Monday, February 8th, "Meistersinger" (Fifth of the Wagner Cycle). Wagner.
Tuesday, February 9th, "Rheingold" (Sixth of the Wagner Cycle). Wagner.
Wednesday, February 10th, "Faust" (In French, with Mme. Melba). Gounod.
Thursday, February 11th, "Die Walküre" (Seventh of the Wagner Cycle). Wagner.
Friday, February 12th, "Siegfried" (Eighth of the Wagner Cycle). Wagner.
Saturday Afternoon, February 13th, "Götterdämmerung" (Ninth of the Wagner Cycle). Wagner.

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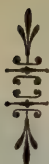
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PROGRAMME

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Twelfth Rehearsal and Concert.

Friday Afternoon, January 15, at 2.30 o'clock.

Saturday Evening, January 16, at 8.00 o'clock.

PROGRAMME.

Karl von Dittersdorf - - - - - Symphony in C major

Arranged by HERMANN KRETZSCHMAR.

(First time in Boston.)

- | | | | | | | | | | | |
|------|----------------------------|---|---|---|---|---|---|---|---|-----|
| I. | Allegro molto | - | - | - | - | - | - | - | - | 3-4 |
| II. | Larghetto | - | - | - | - | - | - | - | - | 2-4 |
| III. | { Menuetto I., vivace | - | - | - | - | - | - | - | - | 3-4 |
| | { Menuetto II., tranquillo | - | - | - | - | - | - | - | - | 3-4 |
| IV. | Finale, prestissimo | - | - | - | - | - | - | - | - | 2-2 |

Franz Liszt - - - - - Concerto for Pianoforte, No. 1, in E-flat major

Wolfgang Amadeus Mozart - - - - - Overture to "Don Giovanni"

Ludwig van Beethoven - - - - - Symphony No. 4, in B-flat major, Op. 60

- | | | | | | | | | | | |
|------|--|---|---|---|---|---|---|---|---|-----|
| I. | Adagio (B-flat major) | - | - | - | - | - | - | - | - | 4-4 |
| | Allegro vivace (B-flat major) | - | - | - | - | - | - | - | - | 2-2 |
| II. | Adagio (E-flat major) | - | - | - | - | - | - | - | - | 3-4 |
| III. | Allegro vivace (B-flat major) | - | - | - | - | - | - | - | - | 3-4 |
| | Trio: Un poco meno Allegro (B-flat major) | - | - | - | - | - | - | - | - | 3 4 |
| IV. | Finale: Allegro ma non troppo (B-flat major) | - | - | - | - | - | - | - | - | 2-4 |

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KARL DITTERS VON DITTERSDORF (his real name was DITTERS) was born in Vienna on November 2, 1739, and died at Rothlhotta, Bohemia, on October 31, 1799. At an early age he began studying the violin under König and Ziegler, but soon outstripped his teachers. He played in the orchestras at the Stephanskirche and the Schottenkirche under Ziegler, who, thinking he descried unusual talent in the boy, soon recommended him to the Prince of Hildburgshausen as a new member of his private orchestra. The prince was a man of high culture and soon took particular interest in his young page; he put him to study composition under Giuseppe Bonno, then court-composer, and the violin under Trani. This was in 1750. Young Ditters also got much good from often hearing the great Vittoria Tesi sing at the prince's concerts, and soon formed an intimacy with Gluck and Haydn. Nor were other items in his education neglected; the prince had him well drilled in foreign languages, fencing, dancing, and riding. When the prince disbanded his orchestra in 1859, he got Ditters a place at the Empress's Opera. But the young man was ambitious, and did not stay long in his new place; wishing to see something of the world, he accompanied Gluck in 1761 on a professional trip through Italy, where he made a considerable impression with his violin-playing. On his return to Vienna, he found the public at the feet of the famous violinist, Antonio Lolli; a sort of competition came off between the two, out of which Ditters came forth conqueror. His intimacy with Haydn grew closer and warmer; it was indeed useful to both. Early in 1764 he went, with Gluck and Gaëtano Guadagni, the *castrato* contralto, to Frankfort-on-the-Main, to attend the coronation of the archduke Joseph as King of the Romans on April 3. Here he played twice at court with immense success. On his return to Vienna, he was so hurt by some rude conduct on the part of Wenzel Spork—then manager of the theatre—that he was glad to succeed Michael Haydn as Kapellmeister to the Bishop of Grosswardein. In this position he composed some symphonies, string-quartets,

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and his first oratorio, *Isacco figura del Redentore*; also several violin concertos. But the Bishop's private life was of a sort soon to bring upon him a rebuke from the Empress, and in 1769 he had to disband his whole *Kapelle*. Ditters accepted an invitation from Count Schafgotsch, Prince Bishop of Breslau, to his estate at Johannisberg. Here he wrote operas, oratorios, and other music, beside hunting, fishing, and indulging in other sports. In 1770 the Bishop's influence got him the Papal order of the Sprone d'Oro, and in 1773 he was made Amtshauptmann of Freiwaldau. Finally he received his title of nobility, Ditters von Dittersdorf. Now began the most active period of his life. He wrote opera after opera, many of which were given with success in Vienna. On Gassmann's death (January 22, 1774) the Emperor wished to appoint him Hof-Kapellmeister; but Dittersdorf was too proud to apply for the post, and the Emperor did not care to offer it to him unsolicited. In 1779 the Bishop's band, disbanded during the war, was reorganized after the Peace of Teschen; but Dittersdorf — about 1790 — had to absent himself from Johannisberg and go to Freiwaldau to attend to his official duties there. During his absence, some enemies of his slandered him to the Bishop; and, though he nursed him faithfully during his last illness, he was dismissed on his death in 1795 with 500 Gulden. He next accepted an invitation to the house of Count von Stillfried at Rothhotta in Bohemia. His health had been much shattered by various excesses; but he still continued composing operas, symphonies, and a host of pianoforte pieces, for which he could find no publisher. On his death-bed he dictated his autobiography to his son, completing it two days before he died. He married Mlle Nicolini, a noted Viennese singer, about 1773-74. Dittersdorf is one of the principal fig-

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ures in the early history of German opera. He held somewhat the position in Germany that Grétry did in France. His oratorios were much admired in their day ; but his real forte was comic opera.

SYMPHONY IN C MAJOR KARL VON DITTERSDORF.

This symphony is given as arranged by Hermann Kretzschmar for the Academic Orchestral Concerts in Leipzig. On the fly-leaf of the full score is the following preface :

“Dittersdorf, whose string-quartets are played once more nowadays, occupied a prominent position also as a symphonist toward the end of the eighteenth century, a position based on the intrinsic value of his compositions. The present symphony is one of his last. It appeared about 1788 as one of a collection of six, which collection was widely spread over Germany in MSS., and is even to-day to be found in several libraries.

“The additions by the editor consist of expression-marks and, in the *Larghetto*, of filling-out to replace the cembalo part ; they are indicated as such in the score.

HERMANN KRETZSCHMAR.

“LEIPZIG, December, 1895.”

The first movement, *Allegro molto* in C major (3-4 time), begins immediately with its first theme in the full orchestra ; the development is mostly in passage-work, running on a figure that recurs again and again during

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the movement. This passage-work is interrupted for a moment by a quieter subsidiary in the dominant, and then leads to a brief second theme in the same key ; after which it is continued as the concluding period of the first part of the movement. A middle part follows, which can hardly be dignified with the name of free fantasia, or working-out. The third part is a pretty exact reproduction of the first, save that the subsidiary and second theme now come in the tonic. There is no coda.

The second movement, *Larghetto* in F major (2-4 time), is a series of figural variations on a simple theme. It ends on the dominant chord of C major, and is enchainé with the next movement.

The third movement, Menuetto I.: *Vivace* in C major (3-4 time) and Menuetto II.: *Tranquillo* in the same key and time, is in the simplest and most condensed form of minuet and trio ; there is a short coda after the repeat of the minuet, enchainé with the finale.

The fourth movement, Finale: *Prestissimo* in C major (2-2 time), is a fugue of the sort classified by Fétis as "irregular."* It is quite fully developed, and leads to a return of the Minuet and trio as a closing coda.

* Fétis distinguishes the tonal fugue from the irregular — which is also tonal in its essence. According to his nomenclature, the irregular fugue is one the subject of which starts on the tonic (or one of the notes of the tonic chord) and modulates to the dominant near its end; the tonal mutation in the response comes at the point where the subject modulated to the dominant, and modulates back to the tonic again. I believe this distinction is not made by German theorists; but that, with them, any response in which there is a tonal mutation is called a tonal one. And all fugues take their name from the character of the response.

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This symphony is scored for 2 oboes, 2 bassoons, 2 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings.

OVERTURE TO "DON GIOVANNI" . . . WOLFGANG AMADEUS MOZART.

(Born in Salzburg on Jan. 27, 1756; died there on Dec. 5, 1791.)

Don Giovanni, ossia il dissoluto punito, dramma giocoso in two acts, the text (freely adapted from Molière's *le Festin de pierre*) by Lorenzo da Ponte, the music by Mozart, was first brought out in Prag on November 4, 1787. The price stipulated to be paid Mozart for the score was 100 ducats (about \$240.00). Mozart went to Prag toward the end of the summer of 1787, and delivered his score—all but the overture—on October 28; so the opera was rehearsed and mounted in the incredibly short time of seven days! Mozart had so much trouble with the rehearsals that he could not find time to write the overture until the night before the performance. To write such an overture in a single night—for it had to be finished by morning, as the parts had to be copied out for the orchestra—was perhaps no such extraordinary feat for a man like Mozart as it sounds; he was in the habit of planning out and finishing his compositions in his head, before

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he wrote them down ; so what looked like composing was, with him, often little more than copying from his memory. Still, the feat of memory performed by Mozart on this occasion was, in one particular, surprising. He was so pressed for time that, in writing the score of this overture, he wrote only the parts for strings and wood-wind. After this partial score had been sent off to the copyist, he wrote the parts for horns, trumpets, and kettle-drums on a separate sheet of music-paper, and sent that off later. The ink was still wet on some of the parts when they were put before the players for the first performance. Naturally the overture had to be played at sight. Mozart warned some of the players, before beginning, saying : "Gentlemen of the horns, trumpets and drums ; I think there is an error in your parts ; in one place I think you have either four measures too many, or four measures too few ; I can't remember which. But be sure to follow my beat, and it will all come right !"

I think it was Oulibicheff who thought he had discovered some "poetic" intentions in the *Allegro* of the overture to *Don Giovanni*. That there was a dramatic intention in the opening *Andante* is plain enough ; for the music is taken directly from the statue scene in the second finale of the opera. But Oulibicheff makes quite a little drama out of the third theme in the *Allegro*, saying that the stern descending scale-passage of five notes in unison and octaves represents the wrath of all the outraged husbands, fathers, and brothers, whereas the little response of the violins, in eighth-notes, with *acciaccaturas*, is Don Giovanni's ribald laughter at their pursuit. Whether anything of the sort lay in Mozart's mind, seems to me rather doubtful.

The overture begins with a slow introduction, *Andante* in D minor (2-2

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time), the music of which is taken from the scene where the Statue of the Commendatore comes to sup with Don Giovanni in the second finale of the opera. This *Andante*, however, presents only a very condensed version of the music of the first part of the scene; and there are some noteworthy changes. The trombones are omitted.* Then, the opening harmony, instead of being a terrific inverted diminished-7th chord, is simply the minor triad of D. For the Statue's *quasi-recitativo*, "*Don Giovanni! a cenar teco m'invitasti, e son venuto,*" some octave calls on the wind instruments are substituted, and the harmony of the strings is somewhat changed. The unearthly scale-passages, for first violins and flutes in octaves, are retained.

The main body of the overture, *Allegro* in D major (2-2 time), begins immediately with the first theme, which is briefly stated, some brilliant passage-work of the full orchestra closing the period with a half-cadence on the dominant. Then follows the second theme, which is in three short sections: strong chords in the full orchestra, answered by descending scales in the violins; a more *cantabile* figure in the oboes and clarinets in 3rds; a joyous concluding passage for the full orchestra. The whole of this second theme is in the dominant (A major or A minor), and ends with a half-cadence on the dominant of the dominant. Next comes the third theme, which is in two sections: a strong descending scale-passage in the strings and wood-wind in octaves, against sustained notes in the brass answered by a tittering laugh of the violins; a brilliant conclusion for full

* I believe it has never been finally settled whether Mozart really wrote the trombone-parts in the second finale. They are not in his autograph score, owned by Mme Viardot-Garcia.

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orchestra, somewhat like the concluding section of the second theme. This third theme also is in the dominant; its first section is somewhat extendedly developed and even contrapuntally worked out. The free fantasia is rather long for Mozart, and contains some elaborate contrapuntal work. The third part is an exactly regular repetition of the first except that, after the first theme has ended on the dominant, the second theme begins now in the tonic; which key is maintained up to the beginning of the coda. The coda begins with a most unexpected modulation to the subdominant, G major, on a return of the third theme. After two resounding re-statements of initial figure of this theme by the full orchestra, the first violins take it up softly — apparently in G minor, but really in F major — and some brief *decrescendo* developments close the overture by half-cadence on the dominant of F major.

This irregular close of the overture is for the purpose of enchainning it with the first number of the opera — Leporello's "*Notte e giorno faticar*" — which is in F major. For concert performance, another coda to the overture, ending *fortissimo* in the tonic, D major, is often played. Its principle disadvantage is that it cuts out one of Mozart's mightiest strokes:

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the sudden C-naturals in all the strings and wood-wind against the D's of the brass and kettle-drums, which make the unexpected modulation to the subdominant noted in the above analysis.

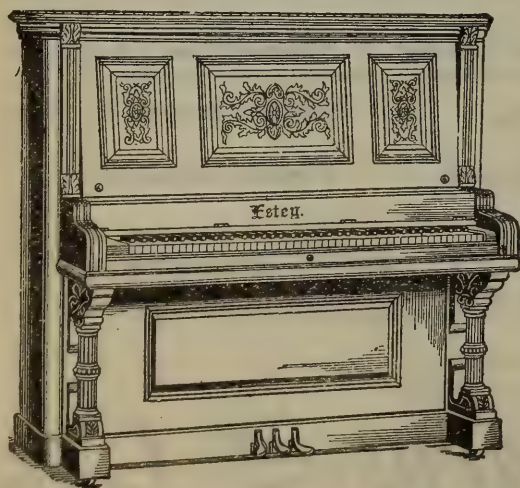
This overture is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings.

ENTR'ACTE.

ON OPERATIC NOMENCLATURE.

The freedom of modern unconventionality has brought about not a few changes in the technicalities of the lyric stage. Many a term has passed out of general use, simply because the thing itself has died out. In other cases, terms have survived long after changes of fashion had made them virtually misnomers.

The old Italian terms, *opera seria* and *opera buffa*, have held their own pretty well, and without much change of meaning. It is a pity, however, that the Italians never had a well recognized means of distinguishing between two perfectly distinct grades of *opera buffa*, between musical high comedy and musical low comedy, or between musical comedy and musical farce. The term *opera buffa* was applied indifferently to works of the character and calibre of Mozart's *Don Giovanni* and to works like Cagnoni's *Don Bucefalo*. In some editions of the score, *Don Giovanni* is called a *dramma giocoso*, in others an *opera buffa*. Curiously enough, the work has generally been looked upon, in this country and in Germany, as an *opera seria* — probably on account of the character of the closing scene. Nor is



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this point of view confined to Germany and this country ; the French version, *Don Juan*, is given at the Académie de Musique in Paris, not at the Opéra Comique ; and the opera is given in the hugest houses in England. Mr. Arthur Nikisch once called my attention to this curious anomaly. He was quite right in saying that this, the greatest of all *opere buffe*, had been persistently placed before the public in a totally wrong light for years ; its last legitimate home having been the old Théâtre des Italiens (in the salle Ventadour) in Paris ; a small auditorium, not much larger than our Park Treatre here in Boston. Mr. Nikisch went on to remark that a careful study of the score would prove how entirely the work — all but the last scene — belonged to the category of *opera buffa*. “Look through the score,” said he, “and, except the short terzet of maskers,—which is a prayer,—you will find nothing but agile tempi (*lauter agile tempi*) up to the last scene.” Two or three apparent exceptions to this somewhat sweeping statement may be brought up : the short *Andante* in F minor just before the death of the Commendatore ; the quartet, “*Non ti fidar, o misera ;*” the first movement of the sextet, “*Sola, sola in bujo loco ;*” Don Ottavio’s air, “*Il mio tesoro ;*” and the *Larghetto* of Donna Anna’s “letter aria.” But these exceptions are more apparent than real. The first four mentioned are, to be sure, marked *Andante* in the score ; but they are all in *allabreve* time ! This makes, or ought by rights to make, a good deal of difference. Mr. Nikisch thoroughly agreed with me that the customary traditional tempo of “*Il mio tesoro*” — with the quickening of the beat at one place, so that the Don could hold his long high F without bursting — was all wrong. Taking the first part of the air at a four-beat *Andante* not only necessitates this ridiculous hurrying of the accompaniment at the high F

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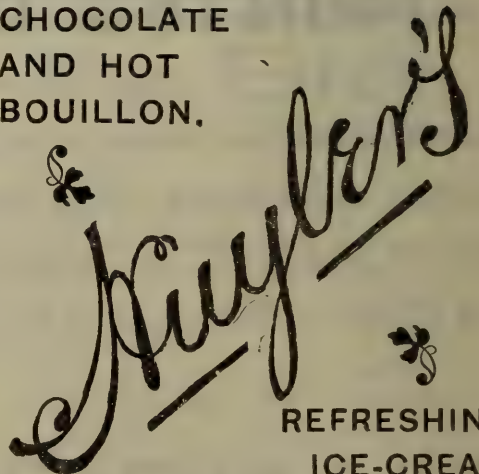
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passage, but also makes it unavoidable to take the middle part of the air at a decidedly quicker tempo — no indication of which is to be found in the score. But the entire air can be taken at a two-beat (*allabreve*) *Andante* with perfect musical common sense. I have always surmised that the now prevailing — to my mind, wrong — tradition anent this aria might be traceable to Rubini, who neither knew nor cared any more about Mozart than about the other side of the moon; but I have never been able to prove this. The *Larghetto* of Donna Anna's "*Non mi dir, bell' idol mio*," on the other hand, is unquestionably a slow movement; but the accompaniment is full of very agile figures. So that Mr. Nikisch's statement is really true; up to the last statue scene, there is nothing in the score to take the opera out of the category of *opera buffa*. Since the going to pieces of the old Théâtre des Italiens in Paris, there has been, as far as I know, only one place in the world where this truth has been practically recognized. In Munich *Don Giovanni* has been given for some years now in a small opera-house, with small orchestra, and with none of the solo voices doubled by the chorus in the first finale; that is, the work is given as it should be, strictly as an *opera buffa*.

The distinction between the higher and lower forms of *opera buffa*, which does not exist in the Italian nomenclature, is, however, made in the French. In France, four distinct forms of opera are, as it were, "officially," recognized. We find the *tragédie lyrique*, the *grand-opéra*, the *opéra comique*, and the *opéra-bouffe*. The law has it that the first two of these forms belong to the Académie de Musique, and the third to the Théâtre de l'Opéra Comique in Paris. The *tragédie lyrique* may be called virtually an

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obsolete form ; all that distinguished it from the ordinary *grand-opéra* was that the text must be in the strict form of the classic French *tragédie*, with the unities preserved.

The distinguishing features of the French *grand-opéra* are these : there is no spoken dialogue, but all the dialogue connecting the musical numbers must be in recitative ; the action is in five — or at least in four — acts ; there shall be two ballets,—remember that the whole official style of the institution commonly known as the Paris Opéra is “Académie Nationale (or Royale, or Impériale) de Musique et de Danse,”—one in the second, the other in the fourth act.

When Berlioz was commissioned to mount the French version of Weber's *Freischütz* at the Académie de Musique, he found that the work could not be made viable at that institution without the insertion of two ballets. The regulation was relaxed for Wagner's *Tannhäuser*, on condition that Wagner would extend the Venus-Mountain scene in the first act to a grand choregraphic scene of sufficient dimensions and splendor to compensate for the omission of a second ballet. And the production of the opera was quashed after the third performance, merely because this choregraphic scene came in the first act, instead of the second ; so that the habitués could not get through their dinner in time to see it ! There have been dilettanti in Paris who have been constant attendants at the Opéra for twenty years, without once seeing the first act of an opera.

The distinctive features of the French *opéra-comique* are : the musical numbers shall be connected by spoken dialogue, and there shall be no ballet (properly so-called). The number of acts is not limited. No doubt the subjects of such operas were originally light and comic ; hence the

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name. But with time, serious and even tragic subjects made their way into the form. Bizet's *Carmen* is an *opéra-comique*. Of late years, the spoken dialogue, too, has tended more and more to disappear.

French *opéra-bouffe* is a correlative of the lower, more farcical type of Italian *opera buffa*; it differs from *opéra-comique* only in the generally lighter character of the music and the more broadly farcical quality of the text. It is also called *opérette*. The *vaudeville* is simply a light comedy or farce with interspersed songs or duets, but with no extendedly developed musical numbers.

The German *Singspiel*, in its original form, was something about half-way between the French *opéra-comique* and the *vaudeville*; it often corresponded nearly enough to the English *ballad opera*. The form of the German *Oper* — up to Spohr's *Fessonda* and Weber's *Euryanthe* — was precisely that of the French *opéra-comique*; that is, with the musical numbers connected by spoken dialogue. But there might, or might not, be a ballet, as author and composer saw fit. With more modern composers new terms came in. Wagner gave up the term *Oper* after *Lohengrin*. *Tristan* and *Die Meistersinger* are called "*Handlungen* (transactions)" on their title-pages; *Der Ring des Nibelungen* is a "*Bühnenfestspiel* (festival stage play)," and *Parsifal*, a "*Bühnenweihfestspiel* (festival stage-consecration play)."

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Much has been said about the musical infant — not the crying baby, but the grown person of inconspicuous musical experience and acquirements. Some wiseacres — who claim to be well out of their own musical

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long-clothes — advocate feeding the aforesaid uncomfortable infant on nothing but musical spoon-victual, till he cut his æsthetic incisors and can think of gnawing at a symphony. The trouble is that this same musical infant is not an infant all over and all through. He will recognize your spoon-victual as mere baby-food, and go elsewhere for his nourishment. If he cannot gnaw at a symphony, he will be content to suck at it — with more profit to himself than perhaps you imagine.— ATRABILIARIUS UTOPIANUS, *De Homunculis*.

Hast thou an ambition to run an opera company “as it should be run” — and has never been run before? Well, thy ambition is noble. Only remember that the literal Englishing of the Italian word “*impresario*” is “undertaker.”— MONTGOMERY BULLYCARP, *The Transcendental Traveler's Guide*.

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(Born at Raiding, near Oedenburg, Hungary, on Oct. 22, 1811; died at Bayreuth on July 31, 1886.)

The first performance in Boston of this concerto was by Alide Topp, at an afternoon concert in the first Triennial Festival of the Handel & Haydn Society, on May 9, 1868. Since then, it has been played by nearly all the great pianists who have visited our city.

The form of this concerto is so wholly free that a technical analysis of it is exceedingly difficult. Like most of Liszt's symphonic poems, the composition presents the exposition and development of a few pregnant themes which undergo many modifications of tempo and rhythm. It was one of the most prominent characteristics of Liszt's style to take three or

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four themes, and work them out—either together or in alternation—so changing the rhythm, harmony, and modality of each and all of them that their whole expressive character was constantly altered.

In this concerto we find four leading themes. The first is given out by the strings—interrupted by resounding chords in the wind instruments—at the very outset. The second is first given out somewhat later (*Quasi Adagio* in B major) by the muted 'celli and double-basses, and then elaborately worked up by the pianoforte. (It had already been hinted at in some free developments on a melodic phrase by the solo instrument; but only appears in its true shape when given out by the muted strings as an *Adagio*.) The third comes—*Allegretto vivace*—as a sort of scherzo in the strings, each phrase being followed by little rhythmic strokes on the triangle. The fourth, which is rather a response to the principal phrase of the second than a separate theme by itself, keeps cropping up in many parts of the concerto: at first only in various orchestral instruments, but later in the pianoforte. Still a fifth theme appears in the strenuously worked-up coda; but not until all but the first have been exhausted. It is little more than exuberant passage-work.

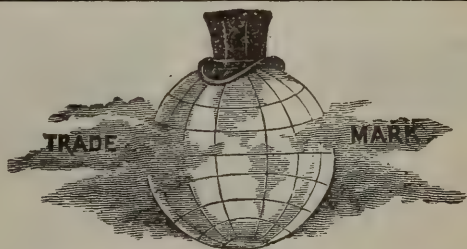
These four themes, with other subsidiaries derived from them, are announced and worked up without any regard to traditional musical forms. The development, now in the solo instrument, now in the orchestra, is constantly interrupted by cadenzas. Still one cannot say that the construction of the work is really incoherent; one can even detect a certain division of the composition into separate movements—though not at all on traditional lines. To indicate the principal themes themselves, and their various transformations, would be impossible without the aid of musical notation.

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SYMPHONY NO. 4, IN B-FLAT MAJOR, OPUS 60. LUDWIG VAN BEETHOVEN.

(Born in Bonn on Dec. 16, probably 1770; died in Vienna on March 26, 1827.)

This symphony was written in 1806. It was first played at a concert gotten up for Beethoven's benefit in Vienna in the latter part of March, 1807. It was preceded on the program of this remarkable concert by Beethoven's first, second, and third symphonies! The score was published in March, 1809 by the Bureau des Arts et d'Industrie in Vienna and Pesth.

Although by no means so startling a work—to modern ears—as its predecessor, the *Eroica*, this symphony met with almost as much opposition at first. Carl Maria von Weber particularly abominated it; what he wrote of it has remained one of the most curious monuments of critical blindness. According to him, the work had neither theme, nor harmony, nor form; nothing but ear-scorching dissonances and inexplicable noise! Since him, more intelligent criticism has raised it to the very highest rank, as an unsurpassed example of melodic inspiration and perfection of musical form.

The first movement opens with a slow introduction, *Adagio* in B-flat major (4-4 time). Against softly sustained B-flats in the wood-wind and horns, the strings in octaves give out a thoughtful phrase in B-flat minor,

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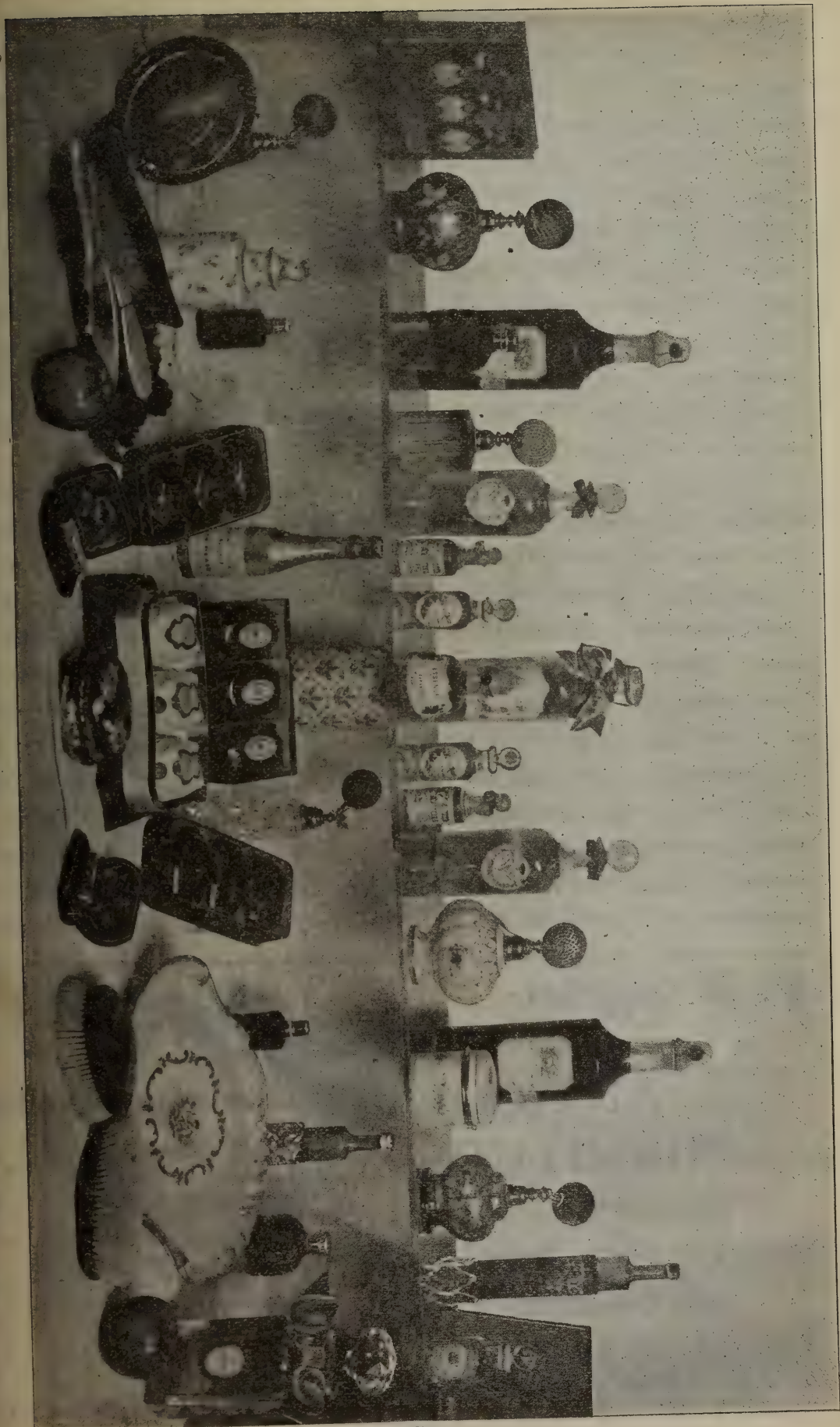
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ending on the dominant. Then comes a *staccato* groping in the first violins, through which we hear a soft sigh from the bassoons, answered by the 'celli and double-basses. *Staccato* chords of the dominant 7th and minor 9th in the wood-wind, horns, and violas lead to a return of the long-sustained B-flats in the wind, against which the strings repeat their B-flat minor phrase; ending this time, not on the dominant, F, but on G-flat. This G-flat is immediately taken as an F-sharp, dominant of B-natural minor; and the violin gropings, bassoon and bass sighs, and *staccato* 7th and 9th chords are now repeated in this key. Some further modulating developments follow, leading at last to the dominant of D-minor; from which note, A, the whole orchestra jumps to a *fortissimo* outburst on the dominant-7th chord of B-flat major. Brisk ascending *fusées* lead to the main body of the movement.

This *Allegro vivace* in B flat major (2-2 time) opens with a succession of chords of the dominant, each one led up to by a *fuselé* of the violins; after which the first theme — a sort of zig-zag arpeggio phrase — appears in the strings, answered by a more *cantabile* figure in the wood-wind. The development is long and persistent. A transitional subsidiary — synco-pated harmonies in the wind, then in the full orchestra — leads over to the dominant, F major, in which key the humorous second theme comes in in the bassoon, answered imitatively by the oboe, then by the flute, the latter melodiously rounding off the period. The strings then take up the last figure of the flute, and develop a sterner second subsidiary, which leads in *crescendo* climax to the conclusion-theme, a canonical dialogue between clarinet and bassoon in F major, accompanied by the strings, and strongly carried out by the full orchestra; debouching at last into a synco-

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pated third subsidiary, with which the first part of the movement closes. There is a repeat.

The free fantasia is long, and runs wholly on the first theme, save for one peculiarity which makes this movement unique, as far as I know, in the history of symphonic writing. In the midst of the elaborate working-out of the first theme, an entirely new *cantabile* phrase appears against it, first in the violins and 'celli, then in the flute, clarinet, and bassoon, lastly in the violins in octaves, as a counter-theme. Now, as this is the first bit of real *cantilena* that has been heard in the movement, it should — by one standard, at least — be called the second theme. And it only makes its appearance in the midst of the free fantasia!

The third part of the movement is entirely regular, the second and conclusion-themes coming in the tonic. There is a short coda.

The second movement, *Adagio* in E-flat major (3-4 time), begins with an introductory measure, in which the second violins give out a figure which is prominent in the accompaniment of some of the themes of the movement, and even assumes a thematic importance of its own. Then the first violins sing the melodious first theme, accompanied by the second violins, violas, and 'celli. This is then repeated in fuller harmony by the wood-wind, accompanied by the strings. A strong subsidiary follows in the tonic, measures of billowing arpeggj in the middle strings being regularly answered by more *cantabile* phrases in the first violins; some *crescendo* passage-work leads to the second theme in the dominant, B-flat major: a tender melody of the clarinet, accompanied by a series of little syncopated sighs in the first violins and groping *pizzicati* in the second violins and other strings, the period closing with a measure of



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rapturous *forte* in all the wood-wind in 3rds. A conclusion theme follows in the same key: a sinuous phrase in thirty-second-notes, beginning in the 'celli, then rising step by step through the other strings to the first violins; the accompanying figure of the first measure of the movement persists in the bass until it is taken up by the whole orchestra and closes the first part.

The free fantasia—for the movement is in the sonata form—is comparatively short, but none the less elaborately worked out. It is here that the accompanying figure shows itself as an actual theme.

The third part of the movement stands in perfectly regular relations to the first, and ends with a short coda, toward the end of which the accompanying figure returns for the last time in the kettle-drums amid the total silence of the rest of the orchestra.

The third movement, *Allegro vivace* in B-flat major (3-4 time), is really a scherzo, although not marked as such in the score (Peters edition); it is however, marked "Menuetto: *Allegro vivace*" in Breitkopf & Härtel's *Thematic Index*. This "Menuetto" is thoroughly a misnomer; for the rhythmic unit is the dotted half-note, not the quarter-note, thus making the movement a true scherzo. It is quite regular in form, the trio, *Un poco meno Allegro* in B-flat major, recurring twice.

The fourth movement, *Allegro ma non troppo* in B-flat major (2-4 time), is a brilliant and elaborately developed rondo on one principal theme and several subsidiaries. The principal theme has rather the character of running passage-work, but some of the subsidiaries are more *cantabile*.

This symphony is scored for 1 flute, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings. The score is dedicated to Count von Oppersdorf.

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PROGRAMME.

Franz Schubert. Born January 31, 1797.

Schubert - - - - - - - Unfinished Symphony

Schubert - - - - - - - - Songs with Piano

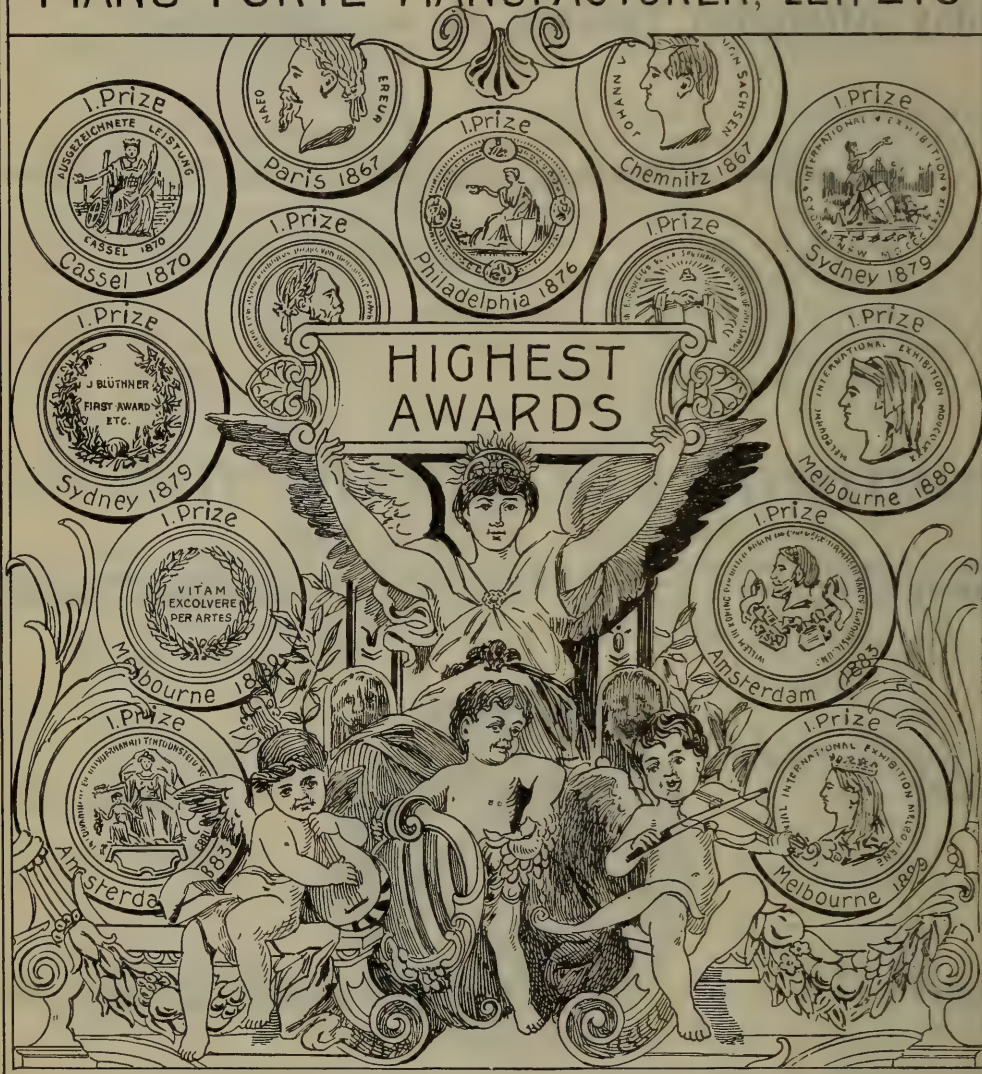
Schubert - - - - - - Symphony in C major, No. 9

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SCHUBERT PROGRAMME.

FRANZ SCHUBERT; born on January 31, 1797.

Unfinished Symphony in B minor.

I. Allegro moderato (B minor)	-	-	-	-	-	-	3-4	✓
II. Andante con moto (E major)	-	-	-	-	-	-	3-8	

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Symphony No. 9, in C major.

I. Andante (C major)	-	-	-	-	-	-	2-2	
Allegro, ma non troppo (C major)	-	-	-	-	-	-	2-2	✓
II. Andante con moto (A minor)	-	-	-	-	-	-	2-4	
III. Scherzo: Allegro vivace (C major)	-	-	-	-	-	-	3-4	
Trio (A major)	-	-	-	-	-	-	3-4	
IV. Finale: Allegro vivace (C major)	-	-	-	-	-	-	2-4	

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UNFINISHED SYMPHONY IN B MINOR FRANZ SCHUBERT.

(Born at Lichtenthal, near Vienna, on Jan. 31, 1797; died in Vienna on Nov. 19, 1828.)

The two existing movements of this symphony, and nine measures of the Scherzo, were written in 1822; the MS. bears the date, October 30. The score was published posthumously by Spina. It is interesting to note that, of the last two of Schubert's symphonies, this one was written just before, and the one in C major some time after, the production of Beethoven's ninth.

The first movement, *Allegro moderato* in B minor (3-4 time), opens with a grave phrase in the 'celli and double-basses in low octaves; on the ninth measure the first and second violins enter with some nervous passage-work in 3rds and 6ths, which serves as an accompaniment to a plaintive theme of the oboe and clarinet. I have long been in doubt exactly how to classify these three phrases; indeed I think I have classified them differently each time I have had to analyze the symphony for these program-books. It seems to me, however, on maturer consideration, that the true classification, the one most consistent with the ordinary canons of the sonata form, is this. The plaintive melody of the oboe and clarinet is but the continuation and further development of the initial phrase of the 'celli and double-basses,—or the response to it,—and the two together constitute the first and second members of the first theme. The nervous passage-work in the violins is the counter-theme to this. The development of theme and counter-theme is carried on for some eighteen measures, and then suddenly cut short by loud, stertorous syncopated chords in the full orchestra. A long-held D in the horns and bassoons, followed by a simple modulation to G major, leads to the idyllic second theme, sung first by the

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'celli against syncopated harmonies in the violas and clarinets, then taken up by the violins in octaves. The development soon assumes an imitative contrapuntal character, the place of a conclusion-theme being taken by some still closer imitations on this second theme. These lead to the close of the first part of the movement, which is repeated.

The free fantasia is devoted to a long and elaborate working-out of the first member of the first theme. The third part begins with the first theme in the tonic, and proceeds regularly, the second theme coming in D major. A short coda on the first member of the first theme ends the movement.

The second movement, *Andante con moto* in E major (3-8 time), is in the sonatina form, that is, the sonata form without free fantasia. It opens with the first theme in the tonic, E major, in the strings, interrupted at moments by the wind. This is followed by a strong first subsidiary in the tonic, given out *forte* by all the wood-wind and brass over a contrapuntal bass in all the strings in octaves. This subsidiary, by the way, strongly suggests the theme of the trio of the scherzo in the composer's great C major symphony. It is followed by a return of the first theme in the wood-wind in the tonic. This leads to the entrance of the second theme—a clarinet solo over syncopated harmonies in the strings—in the relative C-sharp minor. This theme passes through several modulations in the course of its development. A strong second subsidiary in C-sharp minor follows, given out *fortissimo* by the full orchestra. A conclusion-theme in D major follows, the first violins imitating the 'celli and double-basses against a syncopated accompaniment in the second violins and violas. Then comes a free closing passage on figures from the conclusion-theme, *decrescendo* in the wood-wind and horns.

The second part of the movement—corresponding to the regular third part, there being no free fantasia—follows precisely the same scheme,

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with the regular changes of tonality. A short coda on the conclusion-theme and first theme closes the movement.

This symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, 1 pair of kettle-drums, and the usual strings. The score bears no dedication.

SONG: "GREISENGESANG," OPUS 60, NO. 1.

The text to this song, from Friedrich Rückert's *Oestliche Rosen*, is as follows:—

GREISENGESANG.

Der Frost hat mir bereifet des Hauses Dach;
Doch warm ist mir's geblieben im Wohngemach.
Der Winter hat die Scheitel mir weiss gedeckt;
Doch fliesst das Blut, das rothe, durch's Herzgemach.
Der Jugend-Flor der Wangen,
Die Rosen sind gegangen
Einander nach.
Wo sind sie hingegangen?
In's Herz hinab.
Da blüh'n sie nach Verlangen,
Wie vor, so nach.

Sind alle Freudenströme der Welt versiegt?
Noch fliesst mir durch den Busen ein stiller Bach.
Sind alle Nachtigallen der Flur verstummt?
Noch ist bei mir im Stillen hier eine wach.
Sie singet: Herr des Hauses! verschliess dein Thor,
Dass nicht die Welt, die kalte, dring' in's Gemach.
Schliess aus den rauen Odem der Wirklichkeit,
Und nur dem Duft der Träume gieb Dach und Fach.

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THE OLD MAN.

Old thought has whitely frosted my house's roof;
But warm within remains it, and tempest-proof.
The winter has my tresses all whitely wreathed,
But all my rosy life to my heart bequeathed.

From off my cheeks, time-banished,
The roses all have vanished,
All one after the other fled.

Where have they then invanished?

Down to my heart!

There blow they with sweet longing.

All fresh and red.

Are all the streams of gladness the world holds, hushed?

Yet flows within my bosom a silent brook.

Are all the nightingales in the field made dumb?

By me is one who never her song forsook.

She sings: Lord of the good house, shut to thy door,

That nothing cold break through it thy home too near:

Shut out the sullen breath of worldliness,

To only happy dreamers give house and cheer.

I have had the above English translations of these three songs printed here for two reasons: firstly, because they are the current ones, published with the songs in the *Schubert Album*; secondly, because they seem to me so remarkable as to deserve every possible chance of publicity. In case, however, that the reader, not familiar with the German language, should feel a curiosity to know what the original text of the songs means, I now append the following literal prose translations:—

OLD MAN'S SONG.

The frost has frosted over my house's roof for me; but it has remained warm in my dwelling-room. Winter has covered my crown with white; yet my red blood flows

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through my heart's chamber. The youthful bloom of my cheeks, the roses, are gone, one after another. Whither have they gone? Down into my heart. There they bloom to my heart's content, as formerly, so now.

Have all the streams of joy in the world run dry? There still flows a silent brook through my bosom. Have all the nightingales of the field gone dumb? One is still awake in the quiet of my home. She sings: Master of the house, shut thy gate, that the cold world shall not force its way into thy chamber. Shut out the rough breath of reality, and give roof and shelter only to the fragrance of dreams.

GROUP FROM TARTARUS.

Hark—how, like the murmur of the indignant sea, a brook weeps through the hollow rock basin, how there groans there, dull and low, a heavy, hollow, torment-pressed Ah! Pain distorts their face; despair opens wide its maw, cursing. Hollow are their eyes, their glances gaze in terror after the bridge of Cocytus, and follow weeping its mourning course; they ask one another softly and anxiously, if consummation be not come yet?—Eternity whirls circles above them, breaks Saturn's scythe in twain.

TO POSTILION KRONOS.

Haste thee, Kronos! Onward at the rattling trot! The road slides down hill; thy hesitancy gives me a loathsome dizziness round my forehead. Lively it jolts now, let thy trot take me swiftly over stock and stone into the midst of life!

Once more again the panting walk, painfully up hill! Up then, not lazy then, striving and hoping forward!

Far, high, splendid the view into the midst of life round about me, from mountain range to mountain range hovers the eternal spirit, full of forebodings of eternal life.

The roof's shadow draws thee aside, and a glance from the maid on the threshold there, promising refreshment. Refresh thyself!—For me, too, maid, this foaming drink, this fresh glance of health!

Down then, faster downward! See, the sun sinks! Before he sinks, before fog-vapor from the swamp takes hold upon me old man, toothless jaws chatter and the dangling bones;

Drag me, drunk with the last ray, with a sea of fire in my foaming eye, dazzled and reeling, into the nightly gate of hell.

Sound, postilion, thy horn, rattle on at the sounding trot, that Orcus hear: we come, that at the very door the landlord receive us affably.

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The words of this song, by Friedrich Schiller, are : —

GRUPPE AUS DEM TARTARUS.

Horch — wie Murmeln des empörten Meeres,
Wie durch hohler Felsen Becken weint ein Bach,
Stöhnt dort dumpftief ein schweres, leeres,
Qualerpresstes Ach !
Schmerz verzerret
Ihr Gesicht ; Verzweiflung sperret
Ihren Rachen fluchend auf.
Hohl sind ihre Augen, ihre Blicke
Spähen bang nach des Cocytus Brücke,
Folgen thränend seinem Trauerlauf,
Fragen sich einander ängstlichleise,
Ob noch nicht Vollendung sei ?
Ewigkeit schwingt über ihnen Kreise,
Bricht die Sense des Saturns entzwei.

GROUP FROM TARTARUS.

Hark, how murmurs the upheaven horror,
How through hollow beds of rockland grim floods moan,
Tolls there dull and deep a heavy, vacant,
Anguish-writhen groan !
Pain distorteth
Your worn brows ! Despair to silence
Hurls your curse's strangled woe !
Ball-less are your blank eyes, their bald gazes
Staring yearn toward the Cocytus bridges,
Follow weeping his funereal flow.
Question they amongst each other wildly,
Comes no consummating pain ?
Eternity flashes its fearful circles,
And of Saturn cleaves the scythe in twain.

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The text of this song, by Johann Wolfgang von Goethe, is as follows:—

AN SCHWAGER KRONOS.

Spute dich, Kronos!
Fort den rasselnden Trott!
Bergab gleitet der Weg;
Ekles Schwindeln zögert
Mir vor die Stirne dein Zaudern.
Frisch holpert es gleich,
Ueber Stock und Steine den Trott
Rasch ins Leben hinein!

Nun schon wieder
Den erathmenden Schritt
Mühsam Berg hinauf!
Auf denn, nicht träge denn,
Strebend und hoffend hinan!

Weit, hoch, herrlich der Blick
Rings ins Leben hinein,
Vom Gebirg' zum Gebirg'
Schwebet der ewige Geist,
Ewigen Lebens ahndevoll.

Seitwärts des Ueberdachs Schatten
Zieht dich an,
Und ein Frischung verheissender Blick
Auf der Schwelle des Mädchens da.
Labe dich!—Mir auch, Mädchen,
Diesen schäumenden Trank,
Diesen frischen Gesundheitsblick!

Ab denn, rascher hinab!
Sieh, die Sonne sinkt!
Eh' sie sinkt, eh' mich Greisen
Ergreift im Moore Nebelduft,
Entzahnte Kiefer schnattern
Und das schlotternde Gebein;

TO POSTILION KRONOS.

Mettle thee, Kronos!
Forth with hollowing tread!
Far down cleaveth the way,
Dazing trances load my brow,
Woven there by thy loit'ring.
Fresh! struggle and strike
Over stock and stubble thy tread,
Swift through life forth away!

Now already
The breath-challenging steep!
Fearful mountains above!
On then, no tarry then,
Waging and hoping forth on!

Wide! high! lordly!
Wings the glance through limitless being!
On from mountain to mount
Sweeps the eternal Life!
Eternal Life foreboding-full!

Sideward the roof-shadows
Lure thee nigh,
And a freshness of quickening gaze
From the maid on the threshold there
Calmeth thee!—To me, maiden,
With thy foam-crowned drink,
With thy freshness of quickening gaze!

Forth then, wilder away!
See, the sun he sinks!
Ere he sinks, ere me old age
Benights in wild moors, fog-swayed,
Where ragged pine-trees clash around
Their barren swinging arms;

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Trunknen von letzten Strahl
 Reiss mich, ein Feuermeer
 Mir im schäumenden Aug',
 Mich geblendeten Taumelnden
 In der Hölle nächtliches Thor.

Töne, Schwager, ins Horn,
 Rasse den schallenden Trab,
 Dass der Orkus vernehme: wir kommen,
 Dass gleich an der Thüre
 Der Wirth uns freundlich empfangen.

Drunk from the burning beam,
 Rends me a sea of fire!
 In my red-foaming eyes,
 Blinding, lifting, and hurling me
 To the night-clad night-doors of Hell!

Sound thee, Kronos, thy horn,
 Hurry thy hollowing tread,
 That the Orcus may hear it: We are coming,
 And so, to the door as host
 Come friendly to greet us!

ENTR'ACTE.

TRADITIONS.

It is perhaps not generally known that Shylock, in *The Merchant of Venice*, was written and originally acted as a low-comedy part. But such is historically the case. It was not until Charles Macklin (1690-1797) that the part was acted, as it has been almost invariably since, on the lines of high tragedy. Pope's well-known lines on Macklin's Shylock,

This is the Jew
 That Shakspeare drew!

are a better expression of the poet's enthusiasm than of his historical accuracy; for Macklin flew in the face of all tradition. It may be doubted

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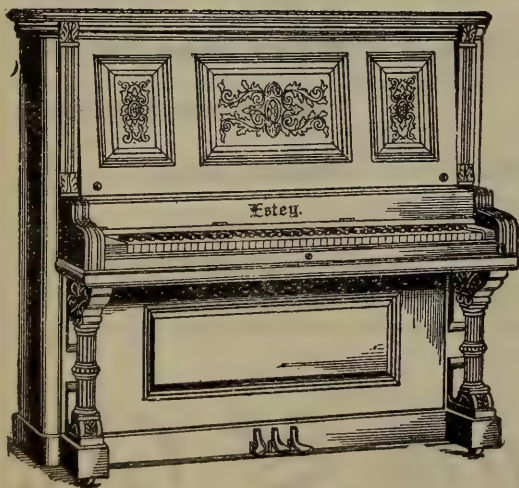
Organdis,	Printed Linen Lawns,	Woven Fancy Swisses,
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whether a modern audience could stand a revival of the original Shylock, with red wig, Hebrew accent, grotesque gesture, and all the other attributes of a comic character-part. It would probably shock the poetic ideal we have learnt to form of the character. It may well be doubted whether Macklin had any artistic right to transform the part as he did. There is, to be sure, an undercurrent of seriousness in Shylock that might well give an actor the cue for taking the part seriously; and to have the profounder side of Shakspeare's keen psychological study thrown into relief may compensate us for losing the roaring laughter that "The curse never fell upon our nation till now" was evidently meant to call forth. But, on the other hand, in what other play of Shakspeare's do you find a prominent character stand out in so strong contrast to the general mood of his surroundings as the modern Shylock does in *The Merchant of Venice*? Macklin's innovation seriously affected the psychical balance of the play. The old low-comedy Shylock belonged there, as by nature; the modern high-tragedy Shylock "makes irruption" — as the French say — into the play. There is a *con* as well as a *pro* in the matter. Still we may safely grant this much: if an actor to-day were to take it into his head to revive the original Shylock once more on our stage, he would have to give some more valid reason for so doing than merely that he was following the right tradition.

It has often seemed to me that somewhat too great authority has been imputed to tradition, as a guide to artistic performance — dramatic or musical. Tradition is often an exceedingly ticklish thing; especially when old, it is quite as likely to be counterfeit as it is to be genuine. It is most especially liable to be counterfeit when it has to do with particular details, and not with a general point of view. The part of Shylock is a good instance. The general tradition that it was originally a low-comedy part is trustworthy enough; it is quite sufficiently vouched for by good authority. But about the exact low-comedy lines the part was to be acted on, tradition is all but silent. Even were it not silent, it would be foolish to follow it.



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Were an actor to revive the old low-comedy Shylock to-day, we may be sure that the habits of the stage have so changed since Shakspeare's time, that an exact reproduction of the style of low-comedy acting that was current then would be artistically inadmissible now. If Shylock is to be acted as a low-comedy part, it must be on the general lines of our modern low-comedy acting; the older style would in all probability strike us, not as low-comedy, but as sheer burlesque. The general tradition may still have its value; the special tradition—even if we could have it—would in all probability be artistically worthless.

There is probably no artistic institution in the world where tradition is more jealously, and at the same time more intelligently, guarded than at the Théâtre-Français in Paris. The Molière traditions, for instance, are probably very accurate and authentic there. Yet only their general spirit is carried out nowadays; even in plays like *les Précieuses ridicules* the characters are not dressed with the farcical exaggeration of Molière's day—no cultivated modern audience could stand it!

And, if the thorough-going validity of dramatic stage-tradition is often open to question, the validity of musical tradition is doubly so. For nothing is more liable to be gradually counterfeited in the course of time than even the most unquestionably authentic traditions of musical performance.

Take the one matter of tempo. Even since the invention of the metronome, traditions of tempo have been very shaky indeed. Without going back to the classic days, one can point to a striking modern instance of this. Probably few works have ever been more carefully and elaborately metronomized by their composers than Wagner's *Tannhäuser*. It is suggestive that Wagner gave up putting metronome-marks in his scores after *Tannhäuser*—confessedly because he found that opera conductors refused to follow them. But this is not the most important part of it. Wagner did not follow them himself! I have taken the trouble at various times to ask experienced conductors—men whose professional work makes them

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especially competent to carry a given tempo in their heads—who had heard Wagner conduct *Tannhäuser* himself, to give me his tempi. In no single case did these tempi agree with the metronome-marks in the score! Think you that Wagner conducted the march with the *allabreve* half-note at 72? There is ample testimony that he took it slower. Try Wolfram's "*War's Zauber, war es reine Macht*" with the quarter-note at 54, and see what comes of it. That is Wagner's metronome-mark; but he never really took the movement at that funereal snail's-pace, for all that. The trouble is that some men find it absolutely impossible to metronomize accurately. Even having a movement metronomized by some one else, by the second-hand of a watch, while the composer is actually conducting a performance, is not enough. For the composer himself will modify his own tempi more or less, according to certain outside conditions—according to the size and sonority of the hall, the size of the orchestra and chorus, the spirit of the singers, etc. Surely no man was ever a better authorized nor a more adequate proxy for a composer than von Bülow was for Wagner, when he conducted the performances of *Tristan und Isolde* in Munich in 1865; and Bülow said that he changed tempi almost every night! Wagner was perfectly satisfied. It is well known by musicians that Schumann had the first movement of his A minor quartet played at a tempo to which no one could be got to listen now. None of us could stand the first movement of Mendelssohn's violin concerto at the slow tempo at which the composer is credibly said to have conducted it.

It is with other musical traditions as it is with traditions of tempo. Take the Handel traditions; especially those which relate to the singing and accompanying of his airs. These traditions have, for over a century and a half, passed through the hands of singers—nine out of ten of whom may safely be trusted to have done what best suited their individual voices and tastes. What possible relation, then, can these traditions now bear to the style in which Handel himself had his airs sung? All we

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now know is that most singers, so-called "Handelian," sing Handel pretty much as they sing any music you please; and they insist upon the accompaniments being played so as to "show off the voice," just as they would in an air by Bellini or Donizetti. But now hear what Robert Franz has to say on the subject. He writes "As vocal music, since Mozart, has its centre of gravity in the *cantilena*, people think they may apply this to compositions of earlier periods also, which are almost without exception treated polyphonically—whereby the remaining web of voices comes off badly enough." It is one thing to treat the voice-part in an air as if it were the be-all and end-all of that air; quite a different thing, to treat it as *primus inter pares* in a polyphonic structure. Here we have a striking instance of a highly cultivated musician and thorough Handel student, like Franz, going straight back to one of the most characteristic phases of musical thought in Handel's day; and the result he arrives at is just the one away from which—not toward which—the "Handel traditions" have been tending for a hundred and fifty years!

Every musical tradition takes color more or less from the channel through which it has come down to us; at last its whole hue is changed, and it becomes historically worthless. But, even could we obtain it in its original purity, it might still be artistically worthless. A great old work may have that in it which enables it to bid defiance to the wear and tear of time, and survive many changes of musical fashion and habit. But it can do this successfully only by consenting to follow such changes of fashion and habit now and then in matters of secondary importance. No old work can possibly mean to us now exactly what it meant to its composer's contemporaries. We cannot help looking upon it from a different artistic point of view from theirs, listening to it with other ears. The most accurate and uncounterfeited traditions of performance will be precisely the ones that will least satisfy us, so long as they touch merely external and not essentially functional characteristics of the music. No

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one to-day could stand Macbeth, as acted by Garrick or even by Macready; that whole style of acting is obsolete now; we no longer care to have an actor confine himself to displaying the emotions of a dramatic character, we ask him to impersonate the very character itself. Macready used to thrill whole audiences with horror and terror; we now should probably laugh at him, and see nothing but ludicrous grimacing in his expressive play of feature. An old, now obsolete, style of singing and playing might well have much the same effect upon us.

Remember that, in so far as regards old music, its most essential and functional characteristics may often appeal to us forcibly and find a ready response in our hearts by their very contrast to the reigning musical characteristics of our own time. But to give additional sharpness to this contrast by emphasizing what is merely superficially old-fashioned in them, is to run the risk of falling into the grotesque. It is the same with the drama. Who would care to see Victor Hugo's *Lucrèce Borgia* acted in the exact costumes of the period? Why, the heroine would have to wear shoes with such high heels and thick soles that she could not keep her balance without a cane in each hand! She could not walk, but only toddle about on the stage! Personally, I care little to know the exact tempi at which Beethoven conducted his symphonies; I hardly think all of them would be viable nowadays. In some cases, in movements marked *Allegro con brio*, *Allegro molto*, *Allegro assai*, or *Presto*, I fancy we should find his tempo somewhat too slow. Why? Because movements of this character should always give one a certain sense of onward rush and pushing speed; they must go at a gallop, not at a canter. The exact pace does not count for so much as the constant effort to go fast. Now, in Beethoven's day, orchestral players, especially those on wind instruments *could not* play so fast as our modern players can; what was a gallop to them would be but a jog-trot to our young virtuosi. Consequently, what would have been a most inspiring *Allegro assai* with their playing might sound like a leis-

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urely *Allegro comodo* with the playing of a modern orchestra; the *effort to go fast* would be wanting. The real object is to have the music sound to us as nearly as possible as it sounded to Beethoven's audiences; that is, make the same impression upon us.

SYMPHONY NO. 9, IN C MAJOR FRANZ SCHUBERT.

(Born at Lichtenthal, near Vienna, on Jan. 31, 1797; died in Vienna on Nov. 19, 1828.)

This symphony was written in March, 1828. It was never performed during Schubert's lifetime. The current legend is that the MS. was never known to any one until it was discovered by Robert Schumann, some ten years after the composer's death; and that the first public performance was at the Gewandhaus in Leipzig under Mendelssohn's direction on March 22, 1839. In a notice of a second performance in December of the same year in the Leipzig *Allgemeine Musikalische Zeitung*, much astonishment is expressed that so great a work should have lain so long utterly unknown.

But it seems to me that this legend cannot be wholly true. In the issue of the *Allgemeine Musikalische Zeitung* for February, 1829—that is, ten years earlier—I find an account of a performance in Vienna, on the 14th of that month, of a posthumous MS. symphony in C by Schubert. The work is described thus: "A beautiful, diligently worked-out composition, the especially pleasing movements of which are the scherzo and the finale. What might be blamed in it is that the wind band is far too richly represented, whereas the stringed instruments, on the other hand, occupy a subordinate position." This seems to me to describe the work accurately

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enough for recognition. The criticism of the wind instruments playing too prominent a part would certainly not apply to the other, smaller and earlier symphony in C. So it seems as if the score of the great ninth must have been lost after this first performance in Vienna, not quite three months after Schubert's death.

The first movement opens with a long introduction, *Andante* in C major (2-2 time), the theme of which is announced at once by two horns in unison without any accompaniment. This theme is then very extendedly developed by various orchestral combinations, the development sometimes assuming the character of actual working-out. So elaborate is this treatment of a single theme that one might well mistake it for the slow movement of the symphony, rather than the introduction to the first *Allegro*. At times during this development, horn-calls are heard, in the rhythm of the dotted quarter and eighth — afterwards contracted to the dotted eighth and sixteenth, as other parts of the orchestra take up the figure — which give one at least a rhythmic hint at the first theme of the main body of the movement which is soon to follow. A resounding *crescendo* climax, full of impressive dissonances, leads up to the change of tempo.

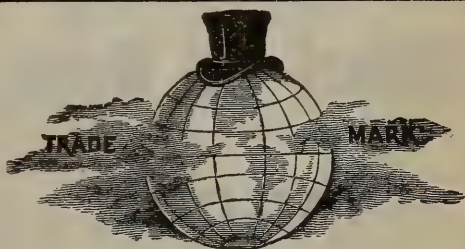
The main body of the movement, *Allegro, ma non troppo* in C major (2-2 time), begins immediately with the exposition of the first theme. This theme presents a persistent alternation of a strongly rhythmic phrase, given out by the strings, trumpets, and kettle-drums in octaves, with a series of shimmering repeated triplets in the higher wood-wind against triplet arpeggi in the bassoons and horns. The theme is briefly exposed, not developed. It is followed by a far longer first subsidiary; extended imitative contrapuntal passage-work on a rising and falling scale-passage in the

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rhythm of the first figure of the first theme, in the strings, against an harmonic back-ground of shimmering triplets in the wind. After some excursive modulations to related keys, this subsidiary closes with a *fortissimo* perfect cadence to the tonic. Two transitional measures, modulating to E minor, lead to the second theme, a jovial melody in 3rds and 6ths in the wood-wind against waving arpeggi in the strings. The development of this second theme, and of a subsidiary derived from it, is exceedingly long and elaborate ; it virtually amounts to working-out. Before it is over, a figure from the theme of the introductory *Andante* appears in the trombones as a sort of counter-theme. A short concluding passage, *fortissimo* in the full orchestra, brings the first part of the movement to an end. There is a repeat.

Notwithstanding the unusual length and elaboration of the first part, the free fantasia is almost as long. In it all the thematic material is exhaustively worked-out, scraps of two or three different themes being at times treated in conjunction. The third part of the movement is a regular reproduction of the first, the second theme now coming in the tonic, C minor. There is a long and tumultuous coda, *Più moto*, taken in great part from the composer's earlier overture in the Italian style in D major, and closing with a last reference to the theme of the *Andante* introduction.

The second movement, *Andante con moto* in A minor (2-4 time), is in a form which approximates to that of the sonata and of the rondo. Seven introductory measures in the strings lead to the announcement of the

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quaint, march-like first theme by the oboe, and repeated by oboe and clarinet in unison. This is followed by a brief subsidiary in A major, and a stronger one in A minor. Perhaps it would be better to consider these subsidiaries as the second and third members of the first theme itself. The whole is then repeated with richer effects of harmonization, contrapuntal ornament, and instrumentation. Even a third repetition is begun, but is soon interrupted by a modulation to F major and the entrance of the second theme, which is developed at considerable length. A transitional passage of soft chords in the strings, answered by notes on the horns, leads to a repetition of all that preceded the second theme in the movement, this time with even greater elaboration of contrapuntal ornament than before. The last repetition of the third member of the first theme is extended somewhat after the manner of a free fantasia. An episodic phrase in the 'celli, answered by the oboe, leads to a richly embroidered return of the second theme in the tonic, A major, leading to an extended coda on the first theme in A minor.

The third movement, Scherzo: *Allegro vivace* in C major (3-4 time), is as exuberantly developed as all the others in the symphony. It is based upon the elaborate development and working-out of a brilliant principal theme with two more *cantabile* subsidiaries. The principal theme is treated throughout contrapuntally; the first subsidiary appears in canon between the first violins and the 'celli; the second, as a melodious episode, first in the wood-wind, then in the violins (the one case in the whole symphony of

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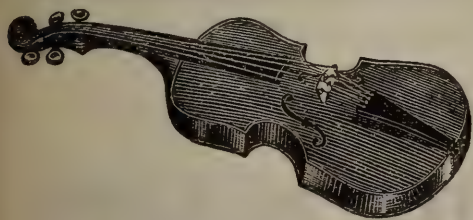
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a melodic *cantilena* being given to the violins!) There is a Trio in A major on a new theme ; most elaborately and extendedly developed. After the trio, the scherzo is repeated.

The fourth movement, Finale : *Allegro vivace* in C major (2-4 time), is in the sonata form usually applied to first movements. It opens with the brilliant first theme, two figures of which — the initial spring in the rhythm of the dotted eighth and sixteenth, and the softer triplet that follows it — are of persistent thematic importance in the movement. This theme, a sort of ideal heroic quick-step, is briefly developed ; a subsidiary of flowing, melodious passage-work follows — 3rds and 6ths in the wood-wind, with figural embroidery in triplets in the violins — and is developed in climax till a brief return of the first theme leads to the nervously energetic second subsidiary, which here has rather the character of a concluding member of the first theme itself. Throughout the development of all three of these themes both the “initial spring” and the triplet of the first theme have been almost constantly present in one part of the orchestra or another. Now comes the second theme in the dominant, G major ; a march-like melody in 3rds in the wood-wind, against a galloping rhythm in the violins and violas — taken from the triplet of the first theme — and a constantly moving *pizzicato* bass. The development is very long, elements from the concluding member of the first theme soon appearing in the working-out. A short conclusion-theme ends the first part of the movement. There is a repeat, which is, however, seldom made in performance.

There is an extended free fantasia. The third part begins irregularly in the key of E-flat major, instead of in the tonic ; but, saving this irregularity of key, it presents an almost exact repetition of the first part,



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the second theme coming in the tonic. There is an exciting coda, based mostly on the second theme; an enormous effect is produced by often recurring repetitions of the first four notes of this theme by all the strings, horns, and trumpets in octaves. These frequent groups of four C's, given out *fortissimo*, remind one forcibly of the heavy steps of the Statue in the second finale of Mozart's *Don Giovanni*; the strongly effective repetitions of the notes C-A in the prison-scene in Gounod's *Faust* — in the dramatic climax just preceding Marguerite's "*Anges purs, anges radieux!*" — were probably suggested by them.

This symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, 1 pair of kettle-drums, and the usual strings. The score bears no dedication.

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Saturday Evening, February 6, at 8.00 o'clock.

PROGRAMME.

Dvořák - - - - - Overture, "Othello"

(First Time.)

Rubinstein - - - - - Ballet Music, "Feramors"

Richard Strauss - - - - - "Tod und Verklärung"

(First Time.)

Liszt - Scene in the Tavern (Mephisto Waltz), from Lenau's "Faust"

Schumann - - - - - Symphony in D minor, No. 4

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Wednesday, February 3rd, "Carmen" (in French, with Mme. Calve). Bizet.

Thursday, February 4th, "Tannhäuser" (Second of the Wagner Cycle). Wagner.

Friday, February 5th, "Lohengrin" (Third of the Wagner Cycle). Wagner.

Saturday Afternoon, February 6th, "Tristan und Isolde" (Fourth of the Wagner Cycle). Wagner.

Monday, February 8th, "Meistersinger" (Fifth of the Wagner Cycle). Wagner.

Tuesday, February 9th, "Rheingold" (Sixth of the Wagner Cycle). Wagner.

Wednesday, February 10th, "Faust" (In French, with Mme. Melba). Gounod.

Thursday, February 11th, "Die Walküre" (Seventh of the Wagner Cycle). Wagner.

Friday, February 12th, "Siegfried" (Eighth of the Wagner Cycle). Wagner.

Saturday Afternoon, February 13th, "Götterdämmerung" (Ninth of the Wagner Cycle). Wagner.

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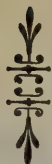
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BY WILLIAM F. APTHORP.

Friday Afternoon, February 5,

At 2.30 o'clock.

Saturday Evening, February 6,

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Fourteenth Rehearsal and Concert.

Friday Afternoon, February 5, at 2.30 o'clock.

Saturday Evening, February 6, at 8.00 o'clock.

PROGRAMME.

Antonín Dvořák - - - - Overture to "Othello," Op. 93 ✓

(First time in Boston.)

Anton Rubinstein - - - - Ballet Music from "Feramors" ✓

II. Candle-dance of the Brides of Kashmire: Moderato con moto (D minor) - - - - 3-4

I. Dance of Bayaderes: Allegretto (B-flat major) - 2-4

Richard Strauss - - - - Tone-poem, "Death and Transfiguration," Op. 24 ✓

(First time in Boston.)

Franz Liszt - - - - Scene in the Tavern ("Mephisto Waltz") from Lenau's "Faust" ✓

Robert Schumann - - - - Symphony No. 4, in D minor, Op. 120 ✓

I. Ziemlich langsam (D minor) - - - - 3-4

Lebhaft (D minor) - - - - 2-4

II. Romanze: Ziemlich langsam (D minor) - - - - 3-4

III. Scherzo: Lebhaft (D minor) - - - - 3-4

Trio (B-flat major) - - - - 3-4

IV. Langsam (D minor) - - - - 4-4

Lebhaft (D major) - - - - 4-4

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Dvořák's opus 93 comprises a series of three overtures: *Aus der Natur*, *Othello*, and *Carneval*; the title was originally "Triple Overture," but the three are now published separately. The *Othello* was first played in New York in 1892; and in Germany in 1894.

The work begins with an introduction, *Lento* in F-sharp minor (4-4 time), opening with a double-*pianissimo* chord of the dominant in the brass and English-horn, followed by a thoughtful, suave passage in F-sharp major in the muted strings (without double-basses). This phrase is briefly developed, soon making way for some more dramatic passages, which lead to the main body of the overture.

This, *Allegro con brio* in F-sharp minor (3-4 time), begins with a sort of preluding dialogue between the higher wood-wind and the 'celli and bassoons on figures from the first theme. A gradual *crescendo* leads to a *fortissimo* announcement of the theme itself by the full orchestra (without trombones); the development is brief, and soon leads to a modulation to F-natural major, in which key comes the second theme, sung by the oboe and the first violins *tremolandi sul ponticello*, an accompanying figure from the first theme appearing persistently in the second violins. The development is somewhat more extended, leading after a while to a subsidiary of

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more chromatic character, and at last to a quieter conclusion-theme in 3rds in the wood-wind, against which the strings pit scraps of phrases from the first theme. There is scarcely any free fantasia, and the third part soon begins, as the first did, only now in double-*fortissimo* in the full orchestra. The development of this third part is wholly irregular, being quite free and chiefly dramatic in character.

This overture is scored for 2 flutes, 2 oboes, 1 English-horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, harp, 1 pair of kettle-drums, bass-drum and cymbals, and the usual strings. The score bears no dedication.

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Feramors, opera, the text by Julius Rodenberg, the music by Rubinstein, was brought out in Dresden in 1863. The subject is taken from Thomas Moore's *Lalla Rookh*. Feramors, the hero, is a young poet who entertains Lalla Rookh with recitations on her journey to Delhi, whither she is going to be married to the Sultan. She falls in love with Feramors before the journey is over, and discovers on her wedding morning that he and the Sultan are one.

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lished separately in full score, arranged for concert performance by the composer; they have for years held their own in the concert repertory in Europe and this country.

The first selection is the Candle-Dance of the Brides of Kashmire, *Moderato con moto* in D minor (3-4 time). It is a graceful, dainty movement in waltz time, the wood-wind playing a prominent part in the orchestration. There is a trio in A major, in which the violins and violas in octaves play a *cantabile* melody against a lively *staccato* counter-theme in the horns; the melody is taken up later by the 'celli and bassoons against running counterpoint in the wood-wind. Then the D minor waltz movement is repeated, the horn and first violins now alternating in playing the *cantilena* of a counter-theme against the lively waltz melody of the wood-wind. The score is the same as before, except that the triangle is substituted for the tambourine.

Of the selections given at this concert, the second is the Dance of Bayadères, No. 1: *Allegretto* in B-flat major (2-4 time). It is based on two themes. The first theme is given to the strings almost throughout, the wood-wind coming in at the end of every two-measure section, to complete the phrase. The second theme is an Oriental-sounding flute passage, given out against a more *cantabile* counter-theme in the strings. This movement is scored for the ordinary modern orchestra (without trombones), the tambourine playing a conspicuous part.

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ENTR'ACTE.

"OTHELLO" IN MUSIC.

Considering the intensity of passion in Shakspeare's play, *Othello* has been made the subject of surprisingly few musical compositions, either for the stage or the concert-room. Even *Hamlet*—a play, one would think, far less adapted to musical treatment—has been set oftener. After searching through Clément-Larousse and Riemann, I can name only the following compositions based on *Othello*:—

Otello, opera in 3 acts; text by Berio, music by Rossini; Naples, Dec. 4, 1816.

Othellerl, parody-operetta in 1 act by Adolph Müller, Sr.; Vienna, about 1828.

Othello, oratorio by Wilhelm Taubert; Berlin, 1833.

Othello, overture by Arnold Krug; Hamburg (?), 1883.

Otello, opera in 4 acts; text by Arrigo Boito, music by Verdi; Milan, Feb. 5, 1887.

Othello, overture by Antonín Dvořák.

In addition may be mentioned a one-act operetta, *Un Othello*, by Legouix, given in Paris in 1863. But this was only suggested by parts of Shakspeare's play, not really based on it.

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One has a curious feeling on taking up Grove's Dictionary and looking through the list of laureates of the Grand Prix de Rome, given by the French Académie des Beaux-Arts. Grove is, to be sure, not quite up to date now, and his list extends only from 1803 to 1877. But the list is still long enough and modern enough to serve as a good sample. The Prix de Rome has ever been the chief object of ambition to students in composition at the Paris Conservatoire. The successful candidate for it becomes a four-years' pensioner of the State, three of which years he is expected to pass at the Académie de France in the Villa Medici in Rome. He can also look to other emoluments besides. But the character of the prize and the benefits conferred upon the laureate are not so interesting to me just now as another aspect of the matter. Grove's list, covering seventy-five years, contains the names of sixty-nine laureates; for on several years no Grand Prix was awarded, the judges deeming no competitor worthy of it.

Now, among these sixty-nine names, see how many great ones there are. Only these: Louis-Joseph-Ferdinand Hérold (1812), Fromental Halévy (1819), Hector Berlioz (1830), Ambroise Thomas (1832), Charles Gounod (1839), Victor Massé (1844), Georges Bizet (1857), Jules Massenet (1863) — that is, only eight! This is but a little over 11 and a half per cent.! It must be owned that these eight great men in seventy-five years find themselves in rather commonplace company. Look through the names of the sixty-one others, and you find but few that you have ever heard of before, very few indeed that are generally known outside of France. One of the

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strangest points in the matter is that if most of the names on the list are now known and remembered at all, they are remembered simply as those of laureates of the Prix de Rome; whereas few people but specialists still remember that the eight great ones got the prize. Were it not for the three or four years' free board and lodging, the Prix de Rome would be all but useless; as it is, it is no extraordinary distinction.

Yet, as a successfully completed academic course means a diploma of some sort, all over the world, one can hardly quarrel with this Prix de Rome. It is at least a prize awarded to musicians by a distinctly musical institution, by the musical section of the Institut de France. But an academic degree—whether Mus. Doc. or Ph.D.—is, in ninety-nine cases out of a hundred, quite another affair. It is, generally speaking, a degree conferred upon a musician, that is, an artist, by an university that has, on the whole, little to do with the art of music. To be sure, now that many of our American universities recognize Music as an elective part of the academic course, a musical degree won at any one of them in regular competition has much the character of the French Prix de Rome; it is a diploma attesting the student's successful completion of an academic course. Why precisely the degree of Doctor of Philosophy should be conferred upon a musician, may be a not unnatural question. But into the merits or demerits of this I do not care to go now. Let it pass.

But an university's conferring an academic degree upon a musician, or other artist, as a public recognition of his having done admirable profes-

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sional work, or even having won general fame thereby, is somewhat different. To be sure, there may be as much common sense in it as in conferring the degree of LL.D. upon a Governor of Massachusetts ; but then, that is not so very much !

This sort of academic recognition of an artist's worth has been strongly opposed more than once ; but, as it strikes me, opposed on a wrong principle. It has been objected that the fine arts are, on the whole, too frivolous a domain of intellectual activity to make their devotees worthy of such dignified academic recognition. People have claimed that a thing so august as an academic degree was desecrated by being coupled with the name of a mere artist. To an objection of this sort I have no answer to make. I will only say in passing that "*mere* artist" is good ! Good enough to make the eternal welkin split with laughter ! My objection — for I have one, and deep-rooted at that — is based on another, even a diametrically opposite, principle.

In conferring an academic degree upon an artist of distinction, an university tacitly arrogates to itself the right and competency to judge that artist's work ; it arrogates to itself the right to treat the artist *de haut en bas*, and pat him on the head with fatherly complacency,—for surely no university would be willing to accept the position of merely official mouth-piece of a popular verdict ! Now, it seems to me that the university arrogates too much to itself in this. An university is no more competent to set the seal of greatness upon an artist's fame than a board of aldermen is

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to put the last touch to his glory by a vote of approval. The university works in one field, the artist in another. And the artist's field is the higher and nobler of the two. In officially commending the artist, the university makes a move *ultra crepidam*; the artist has full right to resent such officious patronage. The academic degree is but a sorry pebble in his crown of diamonds. It is worse than carrying coals to Newcastle; it is offering a chromo to a collector of Millets and Corots! And the artist who accepts an academic degree virtually steps down from his native throne, and exchanges his royal purple for a livery.

GLEANINGS FROM THE COURT LIBRARY IN UTOPIA.

"The quartets of Jadassohn, Rheinberger, and Reinecke are not played because they are in four movements," says the learned Fringilla. How about the quartets of Haydn, Mozart, Beethoven, Cherubini, Mendelssohn, Schumann, and Brahms? Are they not, for the most part, in four move-

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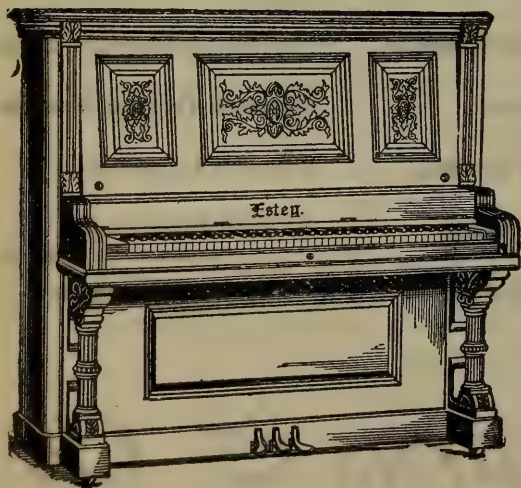
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ments, too? And are they not played?—KYON CHRONOGENES, *De rebus vulgaribus*.

Heliogabalus had a great cook. That cook's name is not generally known now, if indeed it is known at all. And yet Heliogabalus's fame to-day rests principally on the fact that he had a great cook. Many a once-noted composer of Italian operas had his works interpreted by great singers, most of whose names are to be found to-day in musical encyclopædias, though they have vanished from the memory of most men. And yet the composers themselves are chiefly known to-day as men who wrote for great singers. *Sic transit gloria mundi! Sic nos, non nobis!* etc., etc. Yet it would appear that the singer has one more chance of immortality than the cook. The singer, if great enough in his or her day, can live between the covers of a dictionary.—ANDROGENES CRITICOPHILUS, *De illustribus*.

Why do women composers exert themselves so to display great virility? Why do very big and stout violinists play with such exquisite delicacy? Is it that artists—whether productive or reproductive—insensibly tend to pose before the public, to become actors of a sort, and that Browning was right in saying “The histrionic truth is in the natural lie?”—HANS SCHWARTEMAG, *Die schönen Künste ethisch betrachtet*.



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How to listen to Music is a subject which has been treated of in the didactic vein by more than one writer—with more or less profit to the reader. But there be some men in this world who crave enlightenment on How not to hear Music.—DIOGENE CAVAFIASCHETTO, *La filosofia delle cose rare*.

“The ear is the path to the heart,” saith the philosopher. Yea verily! This is why neither the poet, the novelist, the painter, sculptor, architect, nor engraver has ever achieved the feat of becoming a perfect and unavoidable bore. That was left for the musician, speaker, and conversation-monger.—JEAN GUILLEPIN, *Ce qu'on puise dans un puits*.

According to Richard Wagner, the Music-Drama was the offspring of Poetry (the strong man) wedded to Music (the loving woman). Is one

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reason why those composers who have espoused the Music-Drama evince an anxiety to make their work more dramatic than musical, that they look upon Music as their mother-in-law?—DIOGENES SPATZ, *Ueber Kunst und Dummheit*.

TONE-POEM, "DEATH AND TRANSFIGURATION," OPUS 24.

RICHARD STRAUSS.

On the fly-leaf of the orchestral score of Strauss's *Tod und Verklärung* is printed a poem in blank verse, of which the following is a literal prose translation:—

In the necessitous little room, dimly lighted by only a candle-end, lies the sick man on his bed.—But just now he has wrestled despairingly with Death. Now he has sunk exhausted into sleep, and thou hearest only the soft ticking of the clock on the wall in the room, whose awful silence gives a foreboding of the nearness of death. Over the sick man's pale features plays a sad smile. Dreams he, on the boundary of life, of the golden time of childhood?

But Death does not long grant sleep and dreams to his victim. Cruelly he shakes him awake, and the fight begins afresh. Will to live and power of Death! What frightful wrestling!—Neither bears off the victory, and all is silent once more!

Sunk back tired of battle, sleepless, as in fever-frenzy, the sick man now sees his life pass before his inner eye, trait by trait and scene by scene. First the morning red of

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childhood, shining bright in pure innocence! Then the youth's saucier play — exerting and trying his strength — till he ripens to the man's fight, and now burns with hot lust after the highest prizes of life.—The one high purpose that has led him through life was to shape all he saw transfigured into a still more transfigured form. Cold and sneering, the world sets barrier upon barrier in the way of his achievement. If he thinks himself near his goal, a "Halt!" thunders in his ear. "Make the barrier thy stirrup! Ever higher and onward go!" And so he pushes forward, so he climbs, desists not from his sacred purpose. What he has ever sought with his heart's deepest yearning, he still seeks in his death-sweat. Seeks — alas! and finds it never. Whether he comprehends it more clearly, or that it grows upon him gradually, he can yet never exhaust it, can not complete it in his spirit. Then clangs the last stroke of Death's iron hammer, breaks the earthly body in twain, covers the eye with the night of death.

But from the heavenly spaces sounds mightily to greet him what he yearningly sought for here : deliverance from the world, transfiguration of the world!

No indication is given of the authorship of this.

The composition Strauss has built up on this poetic basis is too free in form to be subjected to technical analysis. The text itself is the best guide through its mazes. It is scored for 3 flutes, 2 oboes, 1 English-horn, 2 clarinets, 1 bass-clarinet, 2 bassoons, 1 double-bassoon, 4 horns, 3 trumpets, 3 trombones, 1 bass-tuba, a set of 3 kettle-drums, 2 harps, 1 tam-tam, and the usual strings. The score is dedicated to the composer's friend, Friedrich Rösch.

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EPISODE FROM LENAU'S "FAUST": SCENE IN THE VILLAGE TAVERN
(MEPHISTO-WALTZ) FRANZ LISZT.

This is the second of *Two Episodes from Lenau's Faust* in which Liszt made Lenau's text the poetic basis of compositions of the symphonic poem sort. The scene is laid in a village tavern, where a peasant wedding is going forward. Mephistopheles looks in at the window in the guise of a huntsman, and beckons Faust to follow him into the room. Entering upon the scene of jollification, Faust soon becomes smitten with a black-eyed village beauty, but feels a little shy at first about asking her to dance with him. Mephisto laughs at him "who has just had it out with hell, and is now abashed before a woman." Turning to the village musicians, he says: "You dear people, your bow is drawn far too sleepily! To your waltz sick pleasure may turn on lame toes, but not youth, full of blood and glow. Reach me a fiddle, 'twill give out another sound, and in the tavern shall be other springing!" He takes the fiddle and strikes up a waltz-tune, to which Faust and the young girl dance madly, he the while commenting on all the delights of dancing, love, and beauty in a glowing monologue which, upon the whole, it will be quite as well not to quote here.

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pictures, and follows Lenau's text with a minute regard for detail and a frank vividness of illustration that leave nothing to be desired in their way. The piece is scored for full modern orchestra.

SYMPHONY NO. 4, IN D MINOR, OPUS 120 ROBERT SCHUMANN.

(Born at Zwickau on June 8, 1810; died at Endenich, near Bonn, on July 29, 1856.)

This symphony was sketched out and finished in 1841, immediately after the No. 1, in B-flat major, opus 38. But, although finished a month or two later, the D minor was the first performed of the two: in Leipzig on December 6, 1841. It was played from the MS. Schumann was not satisfied with it, and did not have the score published. He laid the symphony upon the shelf for several years, and it was not until 1851 that he gave a new, remodelled version of it for publication. In the interval, he had written and produced the symphonies, No. 2, in C major, opus 61; No. 3, in E-flat major (so-called the "Rhenish"), opus 97; and the Overture, Scherzo, and Finale, opus 52. So, when the second version of the D minor was published, it appeared as No. 4, opus 120. As there had been only a single performance of the first version, and the score remained in MS., little was known about it for some time. It was generally supposed that the principal changes made in the second, "authentic,"

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version were in the matter of instrumentation ; especially as it was pretty generally known that Schumann had made some rather comical mistakes in his scoring of the B-flat symphony — mistakes which had had to be corrected between the first rehearsal and the first performance. Some time after Schumann's death, the MS. score of the first version of the D minor passed into the possession of Johannes Brahms. Some five or six years ago, Brahms allowed this original version of the score to be published — it was played in Boston by the Symphony Orchestra on March 11 and 12, 1892.* When this first version became generally known, it was found that the changes made in the second one had to do with matters far more vital than instrumentation. A great deal of elaborate contrapuntal work was struck out, and the treatment made simpler and more dramatic. Indeed the two versions of this symphony bear much the same relation to each other as do Beethoven's *Leonore* overtures Nos. 2 and 3. It is the second version that is played at this concert. All the tempo-marks in the score are in German.

The first movement begins with an introduction, *Ziemlich langsam* (*Un poco lento*) in D minor (3-4 time). The whole orchestra (except the trombones) gives out a strong A which gradually diminishes to *pianissimo*, to serve as a background to an eighth-note phrase in 6ths in the second violins, violas, and bassoons. This figure is worked up contrapuntally with

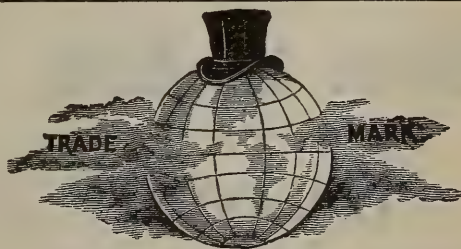
* Brahms has another interesting MS. score in his possession, which he has, for one reason or another, obstinately refused to have published. This is an autograph score of Mozart's G minor symphony, with clarinet parts added by the composer.

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very full scoring, gradually swelling to *forte*, then diminishing again to *piano*. The rhythmic effect is peculiar: the eighth-note figure is persistently so syncopated in the phrasing that it is apparently in 6-8 time throughout, instead of in 3-4; this syncopated rhythm is even reinforced at times by those parts in the orchestra which do not follow the figure melodically, but sustain single notes. Yet by some magic, and in spite of this apparent predominance of 6-8 time, the ear is never led astray, but recognizes the persistent syncopations as such; that is, the 3-4 impression is never for a moment weakened. After a while an undulating dominant organ-point sets in in the basses,—alternate A's and G-sharps,—over which the first violins announce a spirally ascending figure in sixteenth-notes; the time changes from 3-4 to 2-4, and a short *stringendo* passage leads over to the main body of the movement.

This, *Lebhaft* (*Vivace*) in D minor (2-4 time), begins *forte* with the development of the above-mentioned spiral figure; a development that is continued up to the end of the first part of the movement, which is repeated. Although the characteristic spiral figure is insisted upon throughout, its development, together with certain other accompanying figures, is divided into three distinct periods which are easily enough recognizable as corresponding to the traditional first, second, and conclusion-themes of the sonata form. After the repeat, comes a long and elaborate free fantasia, in which the

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spiral figure is so worked out — at times against an impressive counter-figure in the trombones — that it assumes more than one new thematic shape. After a while a new melodious theme — the true second theme of the movement — appears in F major. From this point on to the close of the movement the development is perfectly free; there is no third part. The movement may be said to storm itself out, rather than come to a definite ending. It is immediately enchained with the next, without any intervening “wait.”

The second movement, Romanze: *Ziemlich langsam (Un poco lento)* in D minor — or rather A minor plagally, corresponding to the Gregorian Hypodorian mode — (3-4 time), opens with a mournful melody, sung in octaves by the first 'celli and oboe, accompanied in plain *staccato* chords by the other strings *pizzicati* and the clarinets and bassoons. This theme is followed by a return of the contrapuntal developments of the introduction to the first movement. Then the first few phrases of the romanza theme are given out again by the 'celli and oboe, leading to a second return of the contrapuntal work — now in D major, and with the upper voice in the harmony richly embroidered in florid sixteenth-note triplets by a solo violin. A last return of the mournful theme brings the movement to a close on the chord of A major. It is enchained with the following one.

The third movement, Scherzo: *Lebhaft (Vivace)* in D minor (3-4 time), presents the development — at times imitatively contrapuntal, at others melodically constructive — of a stern rising and falling scale-passage of

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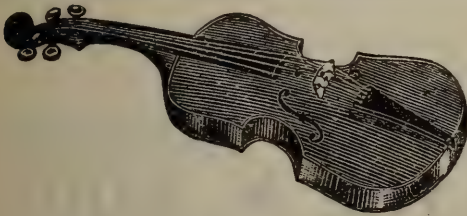
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five notes. The trio, in B-flat major, is based on an eight-measure phrase of very peculiar rhythmic character. Its beginning on the third beat of the first measure, tied to the first beat of the second, and ending on the third beat of the eighth, somehow makes it give the impression of being a phrase of seven measures. The all-important first beat of the phrase falls constantly upon a rest in all the parts. The melody is almost constantly in the wood-wind, the first violins embroidering it figurally, much as the solo violin did the contrapuntal passage-work in the Romanze. After the trio, the scherzo is repeated; the trio returning once more as a sort of coda, to connect the movement immediately with the finale.

The fourth movement begins with a short introduction, *Langsam* (*Lento*) in B-flat major, modulating to D minor (4-4 time), in which the spiral figure of the first movement is worked up against an impressive counter-figure in the trombones to a *crescendo e stringendo* climax, ending on the chord of the dominant 7th. The main body of the movement, *Lebhaft* (*Vivace*) in D major (4-4 time), begins with its brilliant, almost march-like- first theme, which is very like the theme of the first movement with its two members transposed. The impressive figure of the trombones in the introduction is recognized as a factor of it, and the spiral figure plays an equally prominent part. The development of this first theme is followed by a more *cantabile* second theme, beginning in the relative B minor, but constantly modulating in the course of its working-up. A bright, cheerful conclusion-theme follows in the dominant, A major, and is developed with Schumann-



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esque persistency; some strong contrapuntal work, in which the trombones and other brass instruments are prominent, against rapid ascending scale-passages in the strings and wood-wind, comes in near the end of the first part, which is repeated.

The free fantasia begins in B minor with a strong low G (sixth degree of the scale) in the strings, bassoons, and trombones, answered by a curious snort on the chord of the dominant 7th and minor 9th in the whole orchestra. The effect of the sudden *crescendo* and *sforzando* on this chord reminds one forcibly of a very similar one in the *Menuet des Feu-follets* in Berlioz's *Damnation de Faust*. Then follows an elaborate contrapuntal, at times fugal, working-out of one of the figures in the first theme — not the spiral one. The third part of the movement begins irregularly with the return of the second theme in F-sharp minor; but after this its relations to the first part are quite regular. The second theme comes in the tonic. The coda begins as the free fantasia did, only in E minor; but the curious orchestral snorts are now followed by the exposition and brief development of an impassioned fourth theme; after which comes a free closing passage, *Schneller (Più moto)* in D major (2-2 time).

This symphony is scored for 1 pair of kettle-drums, 2 valve-trumpets, 2 valve-horns, 2 plain horns, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 3 trombones, and the usual strings. The score bears no dedication. The full title of the work is: "Symphony No. IV. D minor; Introduction, Allegro, Romanze, Scherzo, and Finale in one movement."

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Saturday Evening, February 13, at 8.00 o'clock.

PROGRAMME.

Beethoven - - - - - Overture, "Prometheus"

Brahms - - - - - Concerto for Violin
(Cadenza by C. M. LOEFFLER.)

Bizet - - - - - Entr'actes and Ballet Music from "Carmen"

Tschaikowsky - - - - - Symphony No. 2
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Tuesday, February 9th, "Rheingold" (Sixth of the Wagner Cycle). Wagner.

Wednesday, February 10th, "Faust" (In French, with Mme. Melba). Gounod.

Thursday, February 11th, "Die Walküre" (Seventh of the Wagner Cycle). Wagner.

Friday, February 12th, "Siegfried" (Eighth of the Wagner Cycle). Wagner.

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.. PROGRAM ..

1. *a.* Toccata and Fugue, D minor, *Bach-Tausig*
b. Suite Anglaise, G minor, *Bach*
Prelude, Sarabande, Gavotte, Gigue.
c. Sonata, F minor, Op. 57, *Beethoven*
Allegro assai. Andante con moto.
Allegro ma non troppo. Presto.
2. *a.* Die heiligen drei Brunnen bei Trafoi (The Sacred Three Springs
near Trafoi), *Franz Kullak*
b. Prelude and Fugue, D minor, Op. 15, *Arthur Foote*
c. Three Études, Op. 25, Nos. 1, 2, and 3, }
d. Valse, A-flat, Op. 42, *Chopin*
e. Andante and Polonaise, }
3. *a.* Barcarole, F minor, *Rubinstein*
b. Étude, *Adele Aus der Ohe*
c. Rhapsodie Hongroise, No. 12, *Liszt*

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.. PROGRAMME ..

DITTERSDORF - - - - - Quartet in E-flat major

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Thursday, March 4, at 7.45 P.M.

PROGRAMME.

SCHUBERT - - - - - Overture, "Rosamunde"

BRAHMS - - - - - Concerto for Violin

HAYDN - - - - - Symphony in C minor (No. 9, B. & H.)

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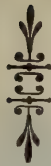
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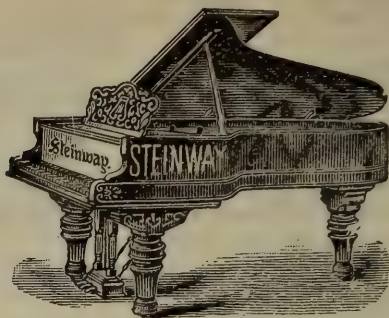
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Saturday Evening, February 13,

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Friday Afternoon, February 12, at 2.30 o'clock.

Saturday Evening, February 13, at 8.00 o'clock

PROGRAMME.

Ludwig van Beethoven Overture to "The Men of Prometheus," Op. 43 ✓

Johannes Brahms - - - Concerto for Violin, in D major, Op. 77 ✓

(Cadenza by C. M. LOEFFLER.)

- | | | |
|--|-----------|-----|
| I. Allegro non troppo (D major) | - - - - - | 3-4 |
| II. Adagio (F major) | - - - - - | 2-4 |
| III. Allegro giocoso, ma non troppo vivace (D major) | - - - - - | 2-4 |

Georges Bizet - - - Entr'actes and Ballet-Music from "Carmen" ✓

- | | | |
|--|-----------|-----|
| I. First Entr'acte: Allegro moderato (G minor) | - - - - - | 2-4 |
| II. Second Entr'acte: Andantino quasi Allegretto
(E-flat major) | - - - - - | 4-4 |
| III. Third Entr'acte: Allegro vivace (D minor) | - - - - - | 3-8 |
| IV. Ballet from Act IV.: Allegro (D minor) | - - - - - | 2-4 |
- (First time at these concerts.)

Peter Ilyitch Tschaikowsky - - - Symphony No. 2, in C minor, Op. 17 ✓

- | | | |
|---|-----------|-----|
| I. Andante sostenuto (C minor) | - - - - - | 4-4 |
| Allegro vivo (C minor) | - - - - - | 4-4 |
| II. Andantino marziale, quasi moderato (E-flat major) | - - - - - | 4-4 |
| III. Scherzo: Allegro molto vivace (C minor) | - - - - - | 3-8 |
| L'istesso tempo (E-flat major) | - - - - - | 2-8 |
| IV. Finale: Moderato assai (C major) | - - - - - | 2-4 |
| Allegro vivo | - - - - - | 2-4 |

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OVERTURE TO "THE MEN OF PROMETHEUS," OPUS 43.

LUDWIG VAN BEETHOVEN.

(Born in Bonn on Dec. 16, probably 1770; died in Vienna on March 26, 1827.)

Die Geschöpfe des Prometheus, ballet, the scenario by Salvatore Vigano, the music by Beethoven, was first given, for Mlle Casentini's benefit, at the Burg-Theater in Vienna on March 28, 1801. The music was written in 1800. The title of the first edition of the arrangement for pianoforte solo, published in Vienna in 1801, is *Gli uomini di Prometeo*; that of the English edition, *The Men of Prometheus*. The music contains an overture, an "Introduction," and sixteen other numbers. The work was Beethoven's only ballet. According to Beyle, when Vigano reproduced the work in Milan, he interpolated the representation of Chaos from Haydn's *Creation*. In one of the ballet-numbers there is a part for harp, interesting as an early instance of the use of that instrument with the orchestra. The autograph-score of the work has disappeared; but there is in the Vienna Hofbibliothek a MS. copy with Beethoven's corrections. In the finale there are two themes which Beethoven used afterwards elsewhere. One of these, in E-flat major, appears in a Contretanz (No. 7 of the set of twelve, without opus-number, catalogued as No. 141), written, it is not known when; also as the theme of XV. Variations and Fugue in E-flat major, for pianoforte, opus 35, written in 1802; and again as the principal theme of the finale of the *Eroica* symphony, opus 55, written in 1804. The

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other theme, in G major, appears also as Contretanz No. 11 in the set mentioned above. As it is not known when the Contretanz No. 7 of the set was written,—a pianoforte arrangement was published by Mollo & Cie., Vienna, in April, 1802; and the orchestral parts early in 1803,—it cannot be definitely determined whether the E-flat major theme originally belonged to the finale in *Prometheus* or to the Contretanz; but it is known that Nos. 2, 9, and 10 of the set were written in 1802. So it seems probable that the theme in question originally belonged to the *Prometheus*, written in 1800, as it is hardly likely that Beethoven would have kept such small things as contradances long in his portfolio before publication, they being mainly of the pot-boiler sort. Besides the overture, an *Andante* and *Adagio* (with harp) from *Prometheus* used to be often played in Boston some twenty years ago, but have since lapsed from the current repertory.

The overture begins with an introduction, *Adagio* in C major (3-4 time), opening with grand *staccato* chords in the full orchestra. Then follows the brief development of a stately theme, *pianissimo* in the strings and wind, leading directly over to the main body of the work.

The *Allegro molto con brio* in C major (2-2 time) begins immediately with the nimble first theme, in *staccato* eighth-notes; this theme, which is more a "passage" than a theme, but gains thematic consistency from its symmetrical cut, is first given out *pianissimo* by the first violins over simple *staccato* chords in the other strings, and then repeated *fortissimo* by the

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full orchestra and developed in passage-work up to a full cadence in the dominant, G major. In this key the bright, tricksy second theme enters in the flutes and oboes, and is developed, with a good deal of contrapuntal imitation, by fuller and fuller orchestra. A conclusion-theme in G minor — more *cantabile* at first, in the strings, but gaining in rhythmic vivacity as the development goes on in the full orchestra — closes the first part of the overture in the dominant. A short free fantasia follows, devoted mostly to working out the first theme, but taking up a new thematic figure toward the end as it leads up to the return of the first theme in the tonic at the beginning of the third part. This third part is a regular reproduction of the first, the second and conclusion themes coming in the tonic (C major and C minor, respectively), save that the new figure of the free fantasia crops up again in the transition from the first to the second theme. There is a long and brilliant coda, which amounts to a second free fantasia. This overture, both as regards its general character and the perfection of workmanship shown in it, may be regarded as a sort of companion piece to Mozart's overture to *Figaro*, although the thematic material in the latter is somewhat more copious.

The overture is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings. The score bears no dedication.

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CONCERTO FOR VIOLIN, IN D MAJOR, OPUS 77 . . . JOHANNES BRAHMS.

(Born in Hamburg on May 7, 1833; still living in Vienna.)

This concerto was written about 1888-89. The first movement, *Allegro non troppo* in D major (3-4 time), begins with the announcement of the first theme by the violas, 'celli, bassoons, and horns in octaves, the development being carried on by the entire orchestra in full harmony. In the development of this theme we find a characteristic instance of Brahms's fondness for modulation at the very beginning of a composition—in which matter he had a good example in Beethoven. The opening phrase in octaves is in D major, ending on the full chord of the dominant; the second phrase, in the oboes, accompanied by the strings and horns, begins abruptly in C major, and then works its way back to A; the third phrase, in the strings and wood-wind in octaves, begins in D minor, then breaks out into full harmony in D major, in which key the development continues. A more tranquil second theme follows in the tonic, D major, to be followed in turn by a conclusion-theme in F major, in a new and more vivacious rhythm. It will be seen that this orchestral *ritornello* is in the form of the first part of a sonata-movement. Usually the solo instrument comes in on the "repeat" of this first part. But in this concerto, Brahms has given the solo violin forty-six measures of introductory cadenza, accompanied by the orchestra,—covering twelve pages of the full score,—before it takes up the first theme, and the regular development of the "repeat"

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begins. After this the development of the "repeat" goes on regularly, if somewhat more concisely than in the *ritornello*, the solo violin now playing the themes, now embroidering them with elaborate figuration.

The free fantasia begins with a strong orchestral *tutti* in A minor, and is carried on for some time by the orchestra alone. Then the solo instrument enters, and the working-out is continued between it and the orchestra.

The third part of the movement begins regularly with the return of the first theme in the tonic as an orchestral *tutti*; the solo violin soon enters, however, and the development adheres closely enough to the general scheme of the first part. There is a brilliant coda, beginning with a fiery orchestral *tutti*, after the first thirteen measures of which Brahms has left room for the introduction of an unaccompanied cadenza for the solo violin — according to old-time fashion. The cadenza played at this concert is by Mr. C. M. Loeffler.

The second movement, *Adagio* in F major (2-4 time), is a romanza, the principal *cantilena* of which is first played through by the oboe, accompanied by other wind instruments, then taken up in a varied shape by the solo violin. After this double presentation of the principal theme, the solo violin takes up a more passionate second theme and develops it at some length with many brilliant flourishes; the development passes through several different keys, the modulations being frequent. At last the tonic, F major, is returned to; the principal theme comes back, now

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sung by the solo violin, now by the orchestra against elaborate figural embroidery in the solo instrument. A short coda closes the movement. This movement is in the aria form in its simplest estate: first theme, second theme in another key, and return of first theme.

The third movement, *Allegro giocoso, ma non troppo vivace* in D major (2-4 time), is in the form of a rondo on three themes. It is worked up with Brahms's habitual and characteristic energy and elaboration, and contains brilliant work for the solo instrument — double-stopping on the first theme, florid running scale-passages and arpeggj, etc.

The orchestral part of this concerto is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings.

The score is dedicated to Joseph Joachim.

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luxurious for the modern composer. But these modern improvements have in more than one instance had their accompanying disadvantages.

Take, for instance, the modern valve-horn. The enormous advantages of the application of the three-valve system to the horn are too patent to need expatiating upon here. It has given the horn not only a complete chromatic scale of open notes, but of stopped notes as well. Any horn can play nowadays in any key. These are advantages not to be despised. But they have brought their consequent disadvantages, too. Here are some of them. As any horn can play in any key, horn-players now use only one horn — generally the horn in F. In the old days of plain horns, they had to use several — in fact, there were sixteen different horns, from the low A-flat horn to the high C horn, though the use of many of these was exceedingly rare — and each one had its characteristic quality of tone, its individual timbre. For instance, the D (ninth harmonic) of a D horn gives a real E; the G (sixth harmonic) of an A horn gives just the same E. But there is a decided difference in quality of tone; the G of the A horn is more brilliant than the D of the D horn. If any one doubt this, let him take a practical example — to be sure, an extreme one. Almost all players to-day use the F horn; Mr. Xaver Reiter, of the Damrosch orchestra, uses the high B horn. The difference between Mr. Reiter's tone and that of other players we have heard here is so striking that it would take a dull-eared listener not to perceive it. And such varieties of timbre are valuable; the modern orchestra is impoverished by being robbed of

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them. Remember I am not speaking of a difference in timbre between plain instruments and valve instruments; for I, for one, am fully persuaded that no such difference exists. I am morally sure that, for example, the tone of a plain horn in F is absolutely indistinguishable from that of a valve-horn in F. What I am speaking of is the difference in timbre between horns (whether plain or with valves) in different keys; this is the variety the loss of which I deplore. Now, this variety might be restored to the orchestra, if players would consent to take the trouble — especially for the older classic scores — to change crooks as the old players did, and had to.

Another evil result of the introduction of the valve system is this. The incomplete scale of the old plain horns was amplified by the use of stopped notes — produced by the player's pushing his right fist into the bell of the instrument. These stopped notes were of very different quality, according to their position in the scale of the instrument and the degree in which the bell was "stopped." Some of the best were hardly distinguishable from open notes; others were very dull and veiled in tone. But nowadays

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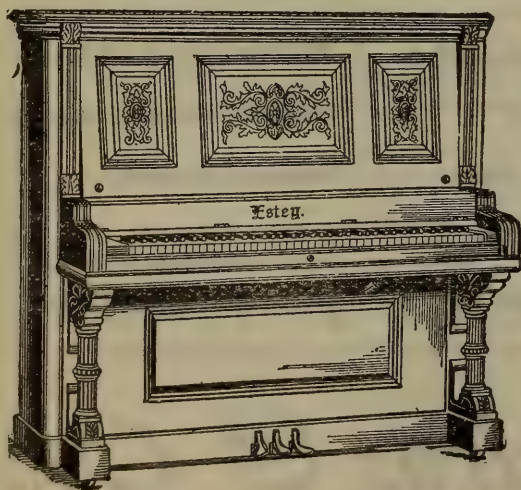
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stopped notes are unnecessary to fill up gaps in the scale, for the valves give you a complete chromatic scale without them. Players now use the stopped notes only for a well-known effect of timbre, for their veiled and rather buzzing sound. So they practise only one sort of stopping; the old "half-stopped," "quarter-stopped," "two-thirds stopped," etc., have passed out of use. So we now have only one stopped timbre, as we have only one open timbre. Here is another variety that has gone from the orchestra; but which might be restored to it.

Leaving the horn, let us now take up the clarinet. Our modern orchestras have the following instruments: the small high clarinet in E-flat (occasionally also those in F and D); the ordinary clarinets in A, B-flat and C (the last, by the way, is falling somewhat into disuse); and the bass-clarinet in B-flat (perhaps also the one in A). The small high clarinets need hardly be considered, for their use is exceptional; the important instruments are the ordinary and the bass-clarinets. As the scales of these two instruments overlap considerably, they cover an enormous compass between them. So much so that they have ousted the old basset-horn, or alto-clarinet from the orchestra. This was an intermediate instrument, between the ordinary and the bass-clarinet. Now, it happens that the alto-clarinet has the best and most richly sonorous part of its scale just in the region where the ordinary and bass-clarinets are least good for throwing a *cantabile* melody into relief. I was talking the other day with an



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experienced composer, well up in the wiles of modern orchestration, who expressed himself as deeply regretting the disuse into which the alto-clarinet has now fallen. The trouble is that the only wind instruments in the modern orchestra that are thoroughly good for purposes of expressive *cantilena* in the favorite register of the alto-clarinet are the horn and the English-horn (alto-oboe). The peculiar timbre of the latter renders its use undesirable, except in special, and not common, cases. My friend was of the opinion that the much-talked-of abuse of the horn, as a melodic instrument, in modern orchestration came largely from the fact that it is the only available wind instrument for broadly-phrased *cantilena* in the medium register. He, for one, was sure that he should write fewer *cantabile* phrases for the horn, if he had any other equally good instrument to write for; and the alto-clarinet would often fill the bill — even better than the horn.

The difficulty of getting really fine cymbals — cymbals, as Berlioz said, with the minimum of clash and the maximum of quiver — is considerable; they are very expensive, and not easy to find. Now, one may hold all sorts of opinions on the dignity or vulgarity of the cymbals as a component part of the orchestra. Still, as composers persist in writing for cymbals, and the tone of the instrument is of the aggressive sort, it is of no mean importance to have good ones. Probably no greater havoc can be made than by a bad pair of cymbals. Here I am tempted to go in for a little speculative

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romancing — and it is sweet to give in to temptation. The most sonorous metal known is aluminium; take an aluminium buzzard-dollar, and “sky” it from your thumb and finger; it will ring through the room as it whirls in the air. We are now living in rather an aluminium age. It seems to me that it would be worth the while of some music-lover, who had dollars to burn, to make experiments with aluminium for the making of cymbals — either pure or alloyed with other metals. Such experiments, intelligently conducted, might lead to excellent results.

Makers have expended much ingenuity upon improving the scale of the oboe and the bassoon — two as yet imperfect instruments. But the results of their endeavors have not been flattering. It would seem as if the individual tone of these instruments depended largely on the faulty system of piercing the holes for the production of the higher fundamentals. I believe all experiments at piercing the holes on a logical scientific system have resulted in producing instruments not to be recognized as oboes or bassoons. The only experiment toward making an octaving clarinet that ever came to anything was that of making the bore of the instrument conic instead of cylindrical; and the result was, not an improved clarinet, but a saxophone. Similarly, the only important result of experiments in correcting the piercing of oboes and bassoons has been the production, not of improved oboes and bassoons, but of sarussophones.

Speaking of the saxophone, it seems strange that composers have not

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taken up the instrument more enthusiastically than they have. It has long been recognized as an important factor in the modern military band ; but only a few French composers have introduced it into their orchestral scores. Bülow was particularly savage against it, calling it a bastard *tertium quid* between the English-horn and the clarinet. What could he have been thinking of? The cold, gray tone of the saxophone certainly recalls that of the clarinet, though there is no mistaking the one for the other ; but there is nothing whatever in it to suggest the warm tone of the English-horn ! And that the saxophone can be used to good purpose in modern orchestration has been abundantly proved by Bizet ; the weirdly cold tone of the instrument in its obbligate in that A-flat *Andante* in his *Arlésienne* gives one a vivid suggestion of the vacant stare of the idiot boy in the story. No other instrument could have produced the same effect. I have never heard a sarussophone ; but am told that it has a distinctly individual timbre. It might be well for composers to try it ; for individual timbres are just what we want in our modern orchestra. Eternal experimenting upon color-effects, got by various combinations of the old traditional orchestral instruments, have gone far toward obliterating the peculiar individuality of these instruments. We want new timbres !

The banishment of the old alto-trombone from the modern orchestra is hardly to be regretted ; it was a poor instrument, at best. The old bass-trombone (so-called in E-flat or F) was a terrible snorter ; its place is well

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taken by the enlarged modern tenor-trombone (so-called in B-flat) with slide and one piston, to fill up the gap between the lowest second harmonic and the highest fundamental (or "pedal"). The modern tenor-trombone—or, as Wagner calls it, the tenor-bass-trombone—is indeed a noble instrument, with its large bore and correspondingly full tone, running down smoothly to the lowest "pedals." Yet it does not wholly fill the place of the old, smaller-bored trombone; its tone is fuller and more grandly sonorous, but not so warm and fine. I once had good practical proof of the difference. It was in Mephistophélès's air in Berlioz's *Damnation de Faust*, in which he exhorts the spirits to lull Faust to sleep. The accompaniment consists largely of sustained harmonies on the trombones, the bassoons doubling the third trombone in the lower octave on the even beats of the measure. When the *Damnation de Faust* was first given in Boston, the trombone parts were played on the large modern instruments; not the old, smaller ones in use in Berlioz's day in France. The effect was very impressive; but there was nothing in the least diabolic about it; it reminded one rather of the solemn grandeur of church-music. Several years later I heard the *Damnation* given in Paris, at Colonne's concerts at the Châtelet. There they used the old, narrow-tubed trombones—not the old traditional alto, tenor, and bass, but the "three tenors" for which Berlioz habitually wrote. *Et tunc manifesta fides!* Instead of sounding solemnly church-like, the trombone accompaniment of

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Mephistophélès's air, with the warm, thin tone of the old instruments, had the most unearthly, uncanny effect imaginable. It were much to be desired that all orchestras should have sets of both kinds of trombone—the modern wide-tubed and the old narrow-tubed. The trombone parts in classical scores should be played on the old instruments; then the players could give out a frank *forte* and *fortissimo*, with no fear of drowning out the strings and wood-wind. The modern larger instruments should be reserved for the extreme modern scores, notably for Wagner's—in the frequent low trombone-passages of which the older instruments could only snarl unpleasantly, or could even not manage to reach the lower notes at all.

There are other older instruments besides the alto-clarinete which might be revived to good advantage. Among these is the *oboe d' amore* (in A), an instrument of very individual quality of tone. About the *oboe di caccia* I am inclined to be rather sceptical; I fancy the difference between our English-horn and it can hardly be more than the difference between any modern improved reed-instrument and its older prototype. Berlioz yearned for a general revival of the old *viola d' amore*, saying that a broad *cantilena* played on a dozen or so of these instruments must have an effect of ravishing beauty. I believe the obligato to Raoul's "*Plus blanche que la blanche hermine*" in Meyerbeer's *Huguenots* is the only thing for *viola d' amore* in any modern score. Urhan, the great viola player in Paris in Meyerbeer's day, had a *viola d' amore*, and played it well; Meyerbeer wrote the obligato for him. There is a fine *viola d' amore* here in Boston; and Mr. Loeffler knows how to play on it. Here is a chance for a composer!

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If one could only tell beforehand which of the mad-seeming talents of the day were destined to turn out great geniuses in the end, then would criticism be a bed of roses—to the critic! But how foretell! How pick out the particular ugly duckling that will grow up a swan? To do this, the critic must probably have a touch of madness—of the clairvoyant sort—himself!—JEAN ROGNOSSE, *Le critique impeccable*.

“My dear H——,” once wrote Eduard Hanslick, “if, before publishing one of your lucubrations, you would only go over it carefully and strike out half the adjectives, then go over it again and strike out half of those left, and then repeat the process a third time; then, when you had cleared away the most tangled underbrush of your style, you might perhaps be able to see—all that was still wanting!” Bravo Eduard! If only our young composers would consent to do as much with their tone-poems, symphonic poems, musical character-sketches, and the like! Go over them three times, striking out half the chromatics each time, and see if any diatonic substructure be left after the operation!—FUNGOLFACTOR SCRIBLERUS, *De musicae natura*.

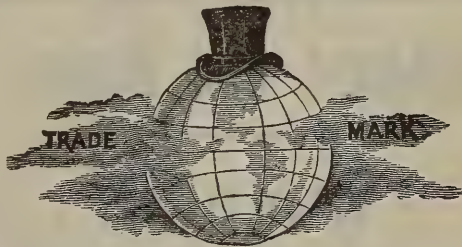
“Res severa est verum gaudium” is inscribed on the walls of the Leipzig Gewandhaus—an inscription which the too ironical Berlioz translated “L’ennui est le vrai plaisir.” There you have the clash of the French and German points of view. From the German side you read “The earnest thing is the true joy”; from the French, “Boredom is true pleasure.” Earnestness is a grand thing; it goes far in this world. Yet, if we reverently thank the Teuton for his contribution of earnestness to this life—in which contribution the Anglo-Saxon, too, has not been niggardly,—let us

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ENTR'ACTES AND BALLET-MUSIC FROM “CARMEN” . . . GEORGES BIZET.

(Born in Paris on Oct. 15, 1838; died at Bougival on June 3, 1875.)

Carmen, opéra-comique in four acts, the text by Meilhac and Ludovic Halévy, after Prosper Mérimée's novel, the music by Georges Bizet, was brought out at the Opéra-Comique in Paris on March 3, 1875. Its success was not striking at first, and after a run of forty-seven nights, it was withdrawn. But success came with time, and it has now long been one of the most prominent operas in the repertory all over the musical world. The selections given at this concert are:

I. The Intermezzo between Acts I. and II. This is an *Allegro moderato* movement in G minor (2-4 time), ending in G major.

II. The Intermezzo between Acts II. and III. This short movement consists in the free melodic development of a graceful *cantilena*, *Andantino quasi Allegretto* in E-flat major (4-4 time), with a simple arpeggio accompaniment almost throughout.

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III. The Intermezzo between Acts III, and IV. This is a vivacious waltz movement, *Allegro vivo* in D minor (3-8 time), developed somewhat more extendedly than the preceding intermezzi. Its beginning and ending on the dominant, together with the fact that the bass — saving in one short passage in the relative F major — is on the dominant almost throughout, imparts something of a plagal character to the modality.

IV. Ballet from Act IV. This short dance movement, *Allegro* in D major (2-4 time), did not originally form part of the score of the opera. After the first few performances, Bizet took it from an earlier opera, *Les Pêcheurs de perles* (brought out at the Théâtre-Lyrique in Paris on December 26, 1863), and inserted it in the last act. It is not contained in the pianoforte-score of *Carmen*.*

SYMPHONY NO. 2, IN C MINOR, OPUS 17. PETER ILVITCH TSCHAIKOWSKY.

(Born at Votkinsk, in the government of Viatka, Russia, on Dec. 25, 1840;
died in St. Petersburg on Nov. 7, 1893.)

The first movement begins with a long slow introduction, *Andante sostenuto* in C minor (4-4 time); after a strong *staccato* chord of the dominant in the full orchestra, the G of which is sustained and diminished by the first horn, the horn gives out an expressive, melancholy theme, wholly unaccompanied. This theme is then developed at considerable length, at first by the bassoon against a contrapuntal *pizzicato* bass, then by the horn over a string accompaniment and against syncopated chords in the wood-wind, then in gradual *crescendo* by the wood-wind against rapid, fitful figuration in the strings, by the strings against similar figuration in

* As it has been impossible for me to procure a full score of *Carmen*, I can say nothing about the instrumentation of these numbers.— W. F. A.

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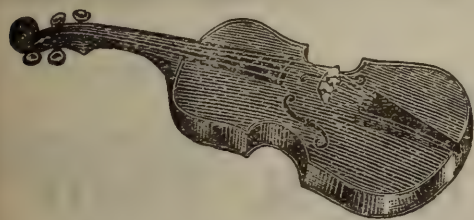
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the wood-wind, dying away at last in two unaccompanied horns in octaves. This whole introduction may be described as one long swell from *pianissimo* to *fortissimo*, and a shorter *decrescendo* back to *pianissimo*.

The main body of the movement, *Allegro vivo* in C minor (4-4 time), begins *pianissimo* with the first theme in the wood-wind over a long-sustained G, held over from the introduction by the horns; the theme is then taken up by the strings, and developed by fuller and fuller orchestra. A yearning, chromatic second theme follows in the relative E-flat major, given out by the wood-wind against fitful little flutterings in the strings. It is then taken up by the violas and 'celli in octaves against an expressive counter-theme in the violins, and developed briefly in a climax of imitative passage-work between the 'celli and double-basses and the clarinets and bassoons. A more vivacious subsidiary follows, given out *fortissimo* by the strings and wind, during the development of which figures from the first theme return once more. A melodious conclusion-theme — which is none other than the theme of the introduction — follows in G-flat minor, appearing first in the clarinets against fluttering figures in the strings, then in the horns; it is briefly developed by fuller and fuller orchestra, closing the first part of the movement. There is no repeat.

The free fantasia is very short, and has to do only with the first theme, against which, however, a new counter-theme appears at moments in the trombones and trumpets. The third part of the movement stands in quite regular relations to the first, the second theme coming in the tonic, C major, and the conclusion-theme in the sub-dominant, F minor. There is a short coda of *fortissimo* passage-work on the second theme, closing with a return to the *Andante sostenuto* of the introduction, the mournful



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theme dying away in the horns over a *pizzicato* contrapuntal bass, at last in the bassoon over *pizzicato* chords in the strings.

The second movement, *Andantino marziale, quasi moderato* in E-flat major (4-4 time), is a march on three themes, worked up from *pianissimo* to *fortissimo*, and back again to *pianissimo*, after the usual plan of suggesting the gradual approach and departure of a body of troops. The three themes appear in succession and alternation. The movement is rich in elaborate effects of orchestration. There is no trio.

The third movement, Scherzo: *Allegro molto vivace* in C minor (3-8 time), is brilliantly worked up on a principal theme and a counter-theme. Its character reminds one a little of the *Queen Mab* scherzo in Berlioz's *Roméo et Juliette* symphony. A trio follows, *L'istesso tempo* in E-flat major (2-8 time), in which a quaint Slavic dance-tune is worked up by the wood-wind against running counterpoint in the strings, then by the strings *pizzicati* against counterpoint in the wood-wind. The scherzo is then repeated, the theme of the trio making a brief re-appearance in the coda.

The fourth movement, Finale: *Moderato assai* in C major (2-4 time), is quite free in form, and consists of the persistent working-out of one rude dance-theme, with two apparitions of a more placid second theme in a curiously syncopated rhythm.

This symphony is scored for 1 piccolo-flute, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, a set of 3 kettle-drums, and the usual strings; in the finale, bass-drum and cymbals are added. The score is dedicated to the Imperial Russian Musical Society in Moscow. The work was first played in this city by the New York Symphony Orchestra under Mr. Walter Damrosch in the season of 1891-92.

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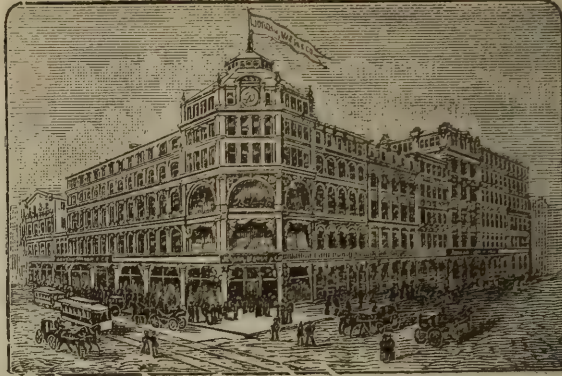
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Friday Afternoon, February 19, at 2.30 o'clock.

Saturday Evening, February 20, at 8.00 o'clock.

PROGRAMME.

Brahms - - - - - Academic Overture

Rubinstein - - - - - Concerto for Pianoforte, No. 4

Beethoven - - - - - Symphony No. 1, in C major, Op. 21

Liszt - - - Hungarian Rhapsody, No. 6 ("Pesther Carneval")
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.. PROGRAM ..

1. Sonate, C major, Op. 53, *Beethoven*
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-
2. a. Variations Sérieuses, }
b. Two Songs without Words: } *Mendelssohn*
No. 1, F major; No. 2, Spinning Song, }
c. Presto, Op. 7, }
d. Chromatic Fantasy and Fugue, } *Bach*
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e. Berceuse, } *Chopin*
f. Valse Caprice, } *Tausig*
-
3. a. Suite, Op. 2, *Adèle Aus der Ohe*
Bourée. Sarabande. Menuet. Gavotte.
b. Nocturne, No. 1, }
c. Tarantelle from Venezia e Napoli, } *Liszt*

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PROGRAMME.

SCHUBERT	-	-	-	-	-	-	Overture, "Rosamunde"
BRAHMS	-	-	-	-	-	-	Concerto for Violin
HAYDN	-	-	-	-	-	-	Symphony in C minor (No. 9, B. & H.)

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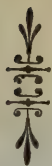
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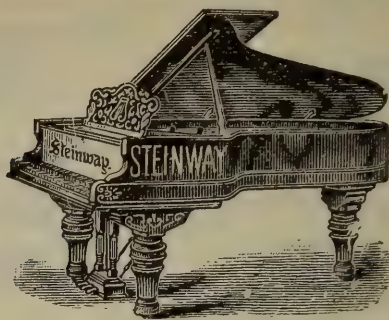
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Johannes Brahms - - - - Academic Festival Overture, Op. 80 ✓

Anton Rubinstein - Concerto for Pianoforte, No. 4, in D minor, Op. 70 ✓

- | | | |
|------------------------------|-----------|-----|
| I. Moderato (D minor) | - - - - - | 2-2 |
| II. Moderato assai (F major) | - - - - - | 3-4 |
| III. Allegro assai (D minor) | - - - - - | 2-4 |
- ✓

Ludwig van Beethoven - - Symphony No. 1, in C major, Op. 21 ✓

- | | | |
|---|-----------|-----|
| I. Adagio molto (C major) | - - - - - | 4-4 |
| Allegro con brio (C major) | - - - - - | 2-2 |
| II. Andante cantabile con moto (F major) | - - - - - | 3 8 |
| III. Menuetto: Allegro molto e vivace (C major) | - - - - - | 3-4 |
| Trio (C major) | - - - - - | 3-4 |
| IV. Finale: Adagio (C major) | - - - - - | 2-4 |
| Allegro molto e vivace (C major) | - - - - - | 2-4 |
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Franz Liszt - Hungarian Rhapsody, No. 6, "The Carnival in Pesth" ✓
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(Born in Hamburg, on May 7, 1833; still living in Vienna.)

This overture was written by Brahms in 1881 for his degree of Ph.D. at the University of Breslau. It is built up on themes taken from students' songs in the German *Commersbuch*.

It begins, without slow introduction, with the strongly marked first theme, which is given out by the strings, bassoons, horns and instruments of percussion, and developed at a considerable length, the development being interrupted at one point by a quieter episode in the strings. A first subsidiary in the dominant, G major, leads to an episode on Friedrich Silcher's "*Wir hatten gebauet ein stattliches Haus*,"* which is given out in C major by the brass instruments and wood-wind; the fine, stately effect of the high trumpets in this passage is peculiarly noteworthy. This episode is followed by some transitional passage-work on a new theme in C major, leading to a reminiscence of the first theme. The second theme, which might be called a new and somewhat modified version of the first, now enters in C major, and is extendedly developed in the strings and wood

* Friedrich Silcher was born at Schnaith, in Württemberg, on June 27, 1789, and died at Tübingen on August 26, 1860. He studied music under his father, and later under Auberlen, who was organist at Fellbach, near Stuttgart. He lived for a while at Schorndorf and Ludwigsburg, and then moved to Stuttgart, where he supported himself by teaching music. In 1817 he was appointed Music Director at the University of Tübingen, where he received the honorary degree of Doctor in 1852. He wrote many vocal works, and was especially noteworthy as one of the foremost promoters of the German *Volkslied*. His *Sammlung deutscher Volkslieder* is a classic. Among his best known songs are the familiar *Loreley* ("*Ich weiss nicht was soll es bedeuten*"), *Aennchen von Tharau*, "*Zu Strassburg auf der Schanz*," and "*Wir hatten gebauet*." This latter is a sort of students' hymn, sung in German universities very much in the same spirit that "*Integer vitae*" (Christian Gottlieb Fleming's "*Lobet den Vater*") is in ours. The words are:—

Wir hatten gebauet
Ein stattliches Haus,
Darin auf Gott vertrauet
Durch Wetter, Sturm, und Graus.

(We had built a stately house, and trusted in God therein through ill weather, storm, and horror.)

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wind. A second subsidiary follows, at first in E major, then in G major, and a very short conclusion-passage in triplets in the wood-wind brings the first part of the overture to a close.

The long and elaborate free fantasia begins with an episode on the *Fuchs-Lied* "*Was kommt da von der Höh'?*" in the bassoons, clarinets, and full orchestra.

The third part begins irregularly with the first subsidiary in the key of the sub-dominant, F minor, the regular return of the first theme at the beginning of the part being omitted. After this the third part is developed very much on the lines of the first, with a somewhat greater elaboration of the "*Wir hatten gebauet*" episode (still in the tonic, C major), and some few other changes in detail. The coda runs wholly on "*Gaudeamus igitur*," which is given out *fortissimo* in C major by the full orchestra, with rushing contrapuntal figuration in the strings.

This overture is scored for 1 piccolo-flute, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 1 double-bassoon, 4 horns, 3 trumpets, 3 trombones, 1 bass-tuba, a set of 3 kettle-drums, bass-drum and cymbals, triangle, and the usual strings.

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orchestra begin immediately with the exposition of the stern first theme, which is briefly developed by the full orchestra until the solo instrument enters with a short, fiery introductory cadenza, and then dashes upon the first theme, in its turn, carrying it through alone, with a call from the trumpets and horns between the phrases. Then the pianoforte proceeds to the first subsidiary, working it up together with the orchestra, the development assuming more and more the character of running contrapuntal passage-work. Then the pianoforte passes to the passionate second theme, in F major, which leads to a quieter conclusion-theme in the same key, given to the strings and pianoforte together. This theme, ending with a modulation back to D minor, closes the first part of the movement. Neither Haydn nor Mozart could have written a first part more exclusively devoted to the bare presentation of thematic material. Compared with the simple brevity of this first part, the free fantasia is rather long and, for Rubinstein, quite elaborate. The third part of the movement begins irregularly, not with a return of the first theme, but with the running passage-work of the development of the first subsidiary; this is now carried through at somewhat greater length than in the first part of the movement, and leads to the second theme, now in B-flat major, which the pianoforte develops as before, the clarinet and flute coming in with little freely imitative counter-phrases. The conclusion-theme follows in B-flat major, in precisely the shape it did at first, and is followed by a free cadenza for the solo instrument, which, in turn, leads over to a resounding return of the first theme in the tonic, D minor, given out by the full orchestra against brilliant ornamental octaves in the pianoforte; this begins a long Coda, running mostly on the first subsidiary, and worked up with the greatest energy by solo instrument and orchestra.

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The second movement, *Moderato assai* in F major (3-4 time), begins with a sustained A on the horn, against which the strings and wood-wind play alternate harmonies leading over from the key of D minor to F major, the pianoforte entering, against a sustained call in the solo trumpet, to complete the modulation. All this is transitional and introductory. The pianoforte then plays the *cantabile* first theme wholly alone, the orchestra coming in only with a few connecting measures between the first and second periods of the melody. This theme is immediately repeated, with a more elaborate arpeggio accompaniment, the pianoforte playing the melody and the arpeggi being divided between it and the flutes and clarinets, the strings coming in to furnish a richer harmonic background. Then comes a more rapidly moving second theme in D minor, the pianoforte part running in restless sixteenth notes, and the orchestra playing phrases which have, at least a rhythmical, connection with the first theme. Then follows the same transition from D minor to F major that was heard at the beginning of the movement, and the first theme returns in the tonic, F major, played by the clarinet over full harmony in the rest of the wood-wind, the pianoforte embroidering the *cantabile* melody with rising and falling double arpeggi. A very short Coda brings the movement to a close.

The third movement, *Allegro assai* in D minor (2-4 time), opens with some fitful introductory phrases in the strings in the tonic, D minor, ending on the dominant, A; then, after two measures' rest, comes a sudden and unexpected modulation to the key of E-flat major, and the pianoforte sets in alone with the first theme, which begins on the first inversion of the chord of E-flat major. But the ear soon finds its bearings, and the pre-

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ceding little modulation to E-flat does not long fool it as to what the tonality really is. It soon recognizes that the opening chord of the theme is really the "Neapolitan 6th" on the subdominant of D minor, and has nothing to do with the *key* of E-flat major. The theme, once given out by the pianoforte, is repeated in *fortissimo* by the whole orchestra, and then further developed by both forces. Then comes a rapidly running second theme in D major, worked up by the pianoforte against occasional accompanying figures in the orchestra till the first theme returns in the tonic and is again repeated as an orchestral *tutti*. Then follows some transitional passage-work, leading to the announcement of a quieter third theme by the pianoforte, which is soon developed very fully by the solo instrument and then by it and the orchestra together. Fragments of the first theme crop up in the latter, after a while, and soon the first theme itself returns in the pianoforte, to be repeated in *tutti* by the orchestra. Then the second theme (which is, after all, but a new version of some figures taken from the first) returns, and the rest of the movement is devoted to further working out of all three themes. The form is that of the Rondo.

The orchestral part of this concerto is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 trumpets, 2 horns, 1 pair of kettle-drums, and the usual strings.

ENTR'ACTE.

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A talented painter, somewhat apophthegmatically inclined, once ventured to say: "Time does nothing but destroy!" About the "nothing" some

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doubt may be entertained ; but Father Kronos certainly has a Gargantuan appetite for his children. What Time has brought forth, that shall Time surely engulf. There is no truer saying than that. The journey of all things is toward limbo ; it is but a matter of a longer or a shorter trip thither.

Take, for instance, the prosperous life of musical compositions in this world of ours. How dismally short it often is ! Even the greatest composers, those commonly dubbed "immortal," reach posterity only through a comparatively small number of their works. Of all Beethoven's pianoforte sonatas, how many are currently played at recitals to-day ? Now and then, once in a dog's age, comes a man like Bülow who reels you off the whole list in five or six consecutive recitals. But he knows in his heart of heart that he plays many of them merely because he is playing them all, merely to fill out his scheme. How much of Mendelssohn's enormous pianoforte baggage is alive in concert-rooms to-day ? The Variations sérieuses, a handful of songs without words, and what else ? Of Schumann's pianoforte cycluses—a form he had made peculiarly his own—you hear nowadays the Carneval and the Faschingsschwank, sometimes even the Papillons ; but what has become of the Kreisleriana and the Humoreske ? They are hardly ever played to-day. Even Chopin, the pianoforte writer *par excellence*, is represented in the concert field by not a third of his works. How many of Liszt's Hungarian rhapsodies belong to the current repertory of concert pianists ? Some four or five ; and he wrote fifteen !

In the orchestral field it is not so very different. Beethoven's nine symphonies and most of his overtures still live a vigorous life ; if the ninth

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is seldom given, it is because of the difficulty of the enterprise, not because people are tired of it. Schumann's four symphonies, his overture, scherzo, and finale, and his really great overtures have not waned in popularity. Mendelssohn's "Scotch" and "Italian," and his concert overtures hold their own; we even sometimes hear the "Reformation." But how many of Haydn's multitude of symphonies do we hear? How many of Mozart's? Whither has Gade gone, with his symphonies, his *Ossian* and *Im Hochland*? How many of Liszt's symphonic poems—there are twelve of them—can fairly be called repertory-pieces? How many of Cherubini's overtures are still current? What of Schubert do we hear, save the great C major, the unfinished B minor, the *Fierrabras*, the *Alfonso und Estrella*, and the *Rosamunde*? How many of Weber's overtures still hold up their heads? Into what a limbo has not poor Raff fallen!

In chamber-music it is even worse. Beethoven still heads the list; Schumann holds his own well. But Haydn, Mozart, Schubert, Mendelssohn, and Cherubini, though they still get frequent hearings, swell the classic chamber repertory by only a few works. A chamber composition by Gade, Goldmark, Raff, Rheinberger, and who knows how many others, once popular, is a rarity on a program to-day.

Take oratorios and cantatas. It is the same thing. Handel is represented in our current repertory by the *Messiah*, *Israel in Egypt*, more seldom by *Samson*, *Judas Maccabæus*, and *Joshua*; Bach, by the St. Matthew-Passion; Haydn, by the *Creation*. Mendelssohn's two finished oratorios, *Elijah* and *St. Paul*, thrive lustily; the Hymn of Praise is not dead yet. But what are these few oratorios to the enormous production of Handel and Bach?

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When we come to opera, the moderns have it almost to themselves. Mozart's *Don Giovanni*, less frequently his *Zauberflöte*, are still given; Beethoven's *Fidelio* holds its own; Verdi's *Trovatore*, *Traviata*, and *Rigoletto* have not quite vanished. One may even have hopes of an occasional performance of Gluck's *Orfeo*. Gounod's *Faust* — already a classic — and his *Roméo et Juliette* thrive. But where is Weber's *Freischütz*? *a fortiori*, where his *Oberon* and *Euryanthe*? We have Meyerbeer's *Huguenots*, but how long is it since we had his *Robert*? But then, of all known forms of composition, the opera is admittedly the most perishable, the most influenced by fashion.

I am speaking of our current musical repertory here in Boston, but I imagine it must be pretty much the same all over the world. We have a smaller operatic repertory than they have in France and Germany, a smaller oratorio repertory than in England or Germany. But we have a larger orchestral repertory, save in the matter of very modern works, than they have either in France or Germany; I doubt if the English have a larger one. Judging by the great pianists who make us occasional visits, the pianoforte repertory seems pretty much the same all over the world. To hazard a guess, I should think it fair to say that Time has already

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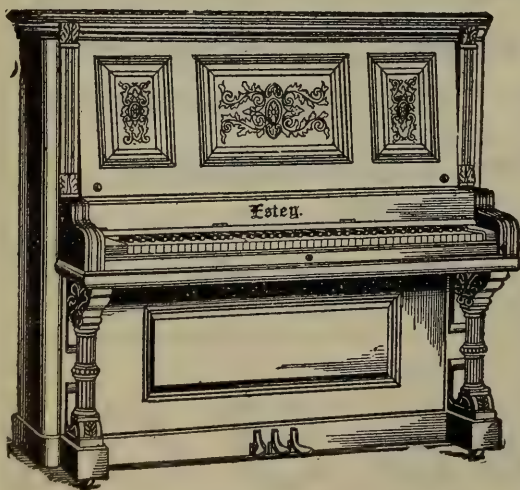
swallowed three quarters of the classic and older romantic repertoires before our very faces.

MEDICINAL MUSIC.

I hear that a scheme is setting on foot to build a hospital — I forget now in what part of the habitable globe — in which various diseases are to be treated by the auricular application of Music. The idea is not a new one ; nothing is new in this world. One of the finest known trees is the chestnut, *castanea rediviva*. But, if I mistake not, this particular idea of putting music to medicinal and therapeutic uses has been slumbering for some time. May its waking be greeted with joy !

With joy ? Why, of course. You must see why, if you only think of it a minute. Take our country alone, these blessed United States. The number of our citizens who betake themselves yearly to making music — either in the way of composition or performance — is enormous ; our larger cities are become veritable hot-beds of musical energy, and even the country towns furnish their annual quota of people to whom music must, shall, and will be bread and butter, if not fame. Now, this constant and enormous production of music-makers must in time end in congestion, unless some outlet can be found for all this lyric energy. End in congestion ? Some of us think congestion come already ! Look at the army of aspiring young talents who are reduced to the sad necessity of singing or playing to newspaper men merely, while their invited, coaxed, and wheedled friends sit by and gaze upon the martyrdom. If that does not look like congestion, what under the sun does ?

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multitudinous music-makers for whom, and for whose performances, the public at large has refused to express a passionate craving in any tangible form can now cease filling insane-asylums and refuges for the feeble-minded with the shattered remnants of newspaper men; they need no longer be reduced to the horrible necessity of pursuing the nefarious calling of music-teaching—still further swelling the regrettable plethora. They can, one and all, be detailed on hospital service and exercise the noble art of healing. One and all? Yes, I think so, in time. Of course no great reform is carried out in the twinkling of an eye. But, at the rate we are now discovering, inventing, and manufacturing new diseases, it will go hard if the musical healers do not soon have their hands full.

The best of it is—for them, be it understood—that they will be freed from what has hitherto been the most serious inconvenience in the exercise of their profession. They will no longer have to enter into competition with those happier music-makers for whose performances the public at large has given financial expression to a passionate craving. The thing is perfectly simple. You see, or if you do not, you ought to, that the musical public at large, the people who of their own free will go to concerts and operas, after buying tickets to the same, are as a rule in pretty good health. They have more or less bad colds, to be sure; but, if they were really sick, they would stay at home. Judging from the numbers that sit in hot halls with their winter overcoats and ulsters on, one would say that they were not only well, but singularly robust. Now, these people, being in tolerably good health, may fairly be considered to have their normal appetites, the appetite for music included. But it is well known that, when people are sick, they seldom, if ever, have their normal, healthy appetites. Their

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favorite food inspires them with loathing, and they relish things at which they would turn up their noses when in health. So it is fair to assume that the inmates of hospitals have abnormal, unnatural appetites. As it is with food, so it must be with music, too. The afflicted wretches for whose behoof the musical healers exist would abhor the compositions and performances for which they spend their shekels so readily under happier conditions, and drink in with avidity the performances of those music-makers who have hitherto been forced to waste their bitterness upon newspaper men. The howling soprano, with a voice like a split-saw; the contralto, with a *chalumeau* like a bull-calf; the asthmatic tenor, semi-asphyxiated with the voice he does not let out; the satanic basso, who sings flat even on low C; the blacksmith pianist, with a touch like a guillotine; all these will ravish the morbid senses of the malingering.

Another benefit of this incomparable scheme I am now lauding will be the elimination of the "passionate press-agent." Let him look to it, for his ill-spent days are numbered! He will soon have to become a useful member of society. You must see that, while all the music-makers for whom the public at large does not yearn are occupied with their hospital work, the great singers and players for whom the public does yearn will have their whole field to themselves. So that the public, sure at last of having a good thing every time, will no longer need to be coaxed and dazzled by excessive advertisements and puffs. It will no longer fear the unwished-for infliction of the "greatest living" artist in any line. Indeed, there will be no more "greatest living" artists. The music-makers for the healthy and robust will need no more press-notices; two or three simple lines in job-type, large enough to attract general attention, will do all that

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is needful. The barest announcement will be enough to throng a hall with music-thirsty humanity. The "passionate press-agent's" occupation will be gone.

This musico-therapeutic hospital is a great scheme, a humane scheme, a patriotic scheme. If you ask me how many actual cures will be effected, I am fain to answer that I am no competent expert in that matter. I know nothing of therapeutics. But your question is not to the point; it strikes very far from the point indeed. For it is well known that the curative efficacy of a system of therapeutics has nothing whatever to do with the excellence nor the popularity of that system. The sole criterion of such a system is the degree in which it is systematic. And, if I may whisper you a secret, the less curative efficacy this new system of musico-therapeutics shows, the better I shall like it. People go to hospitals to be treated, not to be cured. And the fewer there are cured, the more work will remain for the musical healers to do. See?

GLEANINGS FROM THE COURT LIBRARY IN UTOPIA.

The world accepts and keeps an artist's work on its own terms; not on the artist's.—IMMANUEL FLOHJÄGER, *Ueber Ethik und Kunstwesen*.

What is the true secret of an artistic performer's grasp upon an audience? Technique and virtuosity, some will say; others, temperament and passion. But I say it is the surplus nervous force he has, over and above that needful for the physical performance of his task.—GOTTFRIED SCHNEITZBÖRSTER, *Versuch eine physiologische Aesthetik zu begründen*.

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"You must put at least one fully-developed fugue into an oratorio; if only to prove to people that you can write one," said the genial Mendelssohn. But I am not so sure about the ethics of this. Neither am I so sure that Mendelssohn meant it seriously. Irony is no very trustworthy weapon; its point is too apt to turn on a tough skull. To be taken literally has been the fate of more than one ironist.—JOHN SMITH, *A New Comedy of Errors*.

SYMPHONY NO. 1, IN C MAJOR, OPUS 21 . . . LUDWIG VAN BEETHOVEN.

(Born at Bonn on Dec. 16, probably 1770; died in Vienna on March 26, 1827.)

This symphony was written in the early part of 1800. Its first public performance was at the first concert Beethoven gave for his own benefit in Vienna, at the Burg-Theater on April 2, 1800. The programme of this concert makes one groan to think of nowadays, so well-nigh endless does its length seem. It was:—

Mozart: Symphony (in ?).

Haydn: Air from *The Creation*.

Beethoven: Concerto for pianoforte (No. 1 or 2 ?).

Beethoven: Septet in E-flat major, opus 20.

Haydn: Duet from *The Creation*.

—: Improvisation on the pianoforte on Haydn's *Emperor's Hymn*.

Beethoven: Symphony No. 1, in C major, opus 21.

Beethoven himself was the pianist, and Paul Wranitzky the conductor; an unfortunate choice, for Wranitzky, although conductor of the Court Opera, was terribly unpopular with the musicians of the orchestra. The latter were also quite sufficiently prejudiced against Beethoven's music to have brought no very good will to bear upon the performance, without having the additional unpleasantness of a much-disliked conductor. There

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was only a careless partial rehearsal, and the performance is reported in a Leipzig paper to have been "shameful." The new symphony, however, found high favor in the eyes of some connoisseurs, and was published next year (1801) by Hoffmeister & Kühnel in Leipzig.

The first movement opens with a short introduction, *Adagio molto* in C major (4-4 time), of thoughtful, dignified character; it well sounds the note of preparation for what is to follow. The opening measures, for strings, wood-wind, and horns, are a notable stroke of originality in the matter of tonality for Beethoven's day: if there was any one key to which young composers were warned against modulating until near the end of a composition, this key was the sub-dominant; yet Beethoven begins this symphony in C major immediately with the chord of the dominant 7th of F major (sub-dominant of the principal key.) In fact, the symphony may be said to begin at once with a "modulation to the sub-dominant."

The main body of the movement, *Allegro con brio* in C major (2-2 time), opens with a strong statement of the first theme in the strings, the wood-wind and horns coming in with sustained modulating chords between the phrases. In this announcement of the theme we find the application of a time-honored principle: making the second phrase a note-for-note repetition of the first, only a whole-tone higher — that is, in the relative minor of the sub-dominant. The first phrase is thus in C major, the second in D minor; this paves the way for a modulation to the dominant, through which the tonic is reached, to round off the period. The opening measures of the overture to *Prometheus* are based upon essentially the same harmony, as are also those of Bach's first prelude in the *Well-Tempered Clavichord*. A brilliant first subsidiary, consisting mostly of passage-work,

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follows (most of the figures are taken from the first theme), and leads to an elaborate *fortissimo* cadence in the dominant. One sees that Beethoven had not yet got beyond the old Mozart plan of rounding off each section of his first part with a very definite and long-prepared cadence—the sort of cadence which Wagner once compared to the noise of changing the plates and knives and forks between the courses of a dinner. Nor is this the only Mozartish trait in the movement; the bright and cheery second theme, with its light play between oboe and flute, is quite on the Mozart plan and wholly different from that more *cantabile* “*Adagio* in the midst of an *Allegro*” which we find in most of the second themes of Beethoven’s later symphonies. It is followed in its turn by a strong second subsidiary and some vivacious passage-work on figures from the first and second themes, leading to a very brief conclusion-theme, with which the first part of the movement ends on the dominant. This first part is repeated.

The free fantasia is comparatively short, but none the less elaborate. Toward the end it works up strongly and steadily to the third part of the movement; there is no hint at that dramatic “moment of exhaustion” which we find near the close of the free fantasia of the *Eroica* symphony. The third part stands in quite regular relations to the first, and there is a rather long coda.

The second movement, *Andante cantabile con moto* in F major (3-8 time), is also strictly in the sonata form. It opens with the graceful first theme exposed as a *fugato*, although this imitative contrapuntal style of treatment soon ceases.* This is followed by a half playful, half tender second theme

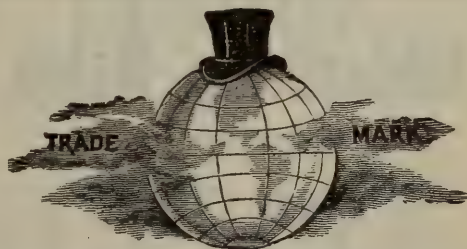
*The first nineteen measures of this *Andante* might well stand for the exposition of a tonal fugue, were it not for some irregularity in the management of subject and response. The subject first enters in the second violins, passing immediately from the dominant to the tonic; the response first enters in the violas and 'celli; it is strictly tonal, passing immediately from the tonic to the dominant, the tonal mutation coming at the beginning. This entry, however, gives only half of the response. The third entry is in the double-basses and bassoons; it gives only half of the subject, transposed to the key of the dominant. The fourth, and last entry gives the whole of the subject in the tonic, in the first violins, flute, and oboe.

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in the dominant (C major), which in turn makes way for a severer, more contrapuntal subsidiary. A lightly tripping conclusion-theme in triplets in the first violins and flute, accompanied by alternate chords in the other strings and wood-wind and horns, closes the first part of the movement in the dominant. This first part is then repeated. There is a short free fantasia and a regular third part, in which the fugued entrances of subject and response are now accompanied by a running figural counter-subject. The movement closes with a coda, in which one finds at least a premonition of the wonderful development Beethoven afterward gave to the coda in the first movement of the *Eroica*.

The third movement, *Allegro molto e vivace* in C major (3-4 time), may be regarded as standing on the boundary line between the old Haydn symphonic minuet and the Beethoven scherzo. It is marked "Menuetto" in the score; but the dotted half-note strives so successfully to assert itself as the metrical unit — instead of the quarter-note — that it might equally well have been marked "Scherzo." It is, moreover, full of the capricious, tricky scherzo character. It is quite regular in construction, save that the delicate, fairy-like little trio is in the tonic C major, and concise in form. There is more of bold and unexpected modulation within its brief compass than in all the rest of the symphony put together.

The fourth movement begins with six measures of *Adagio* (2-4 time), in which, after a long-held G by the full orchestra, the first violins give out playful little preluding scale passages, full of expectancy. Then they rush softly and nimbly upon the main body of the movement, *Allegro molto e vivace* in C major (2-4 time), being joined by the other strings in the bright, cheery first theme. The character of this theme is entirely that of one of

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those vivacious country-dance tunes that Haydn was so fond of taking for his final rondos, and this character is kept up by the principal and subsidiary themes that follow it. For some time, one takes the movement to be a real rondo. Neither does the repeat of the first part undecieve one, for it might well mean nothing more than the return of the principal theme according to the true rondo pattern. The brief, but by no means unelaborate, free fantasia that comes next might equally well be an episode of working-out in the midst of a rondo. It is only when the third part of the movement comes, with its regular reproduction of the scheme of the first, that one sees clearly that the movement is after all strictly in the sonata form. But, when the first theme reappears in its entirety (and in the tonic, too) at the beginning of the coda, the rondo character of the movement is still further emphasized. Upon the whole this finale might not inaptly be called a rondo in the sonata form.

The symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings. The score is dedicated to Baron van Swieten.

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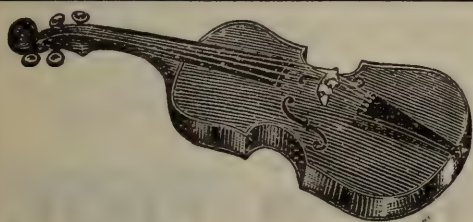
There is considerable confusion between the pianoforte set and the orchestral transcriptions in the matter of numbering. Some of the orchestral transcriptions, too, are transposed to different keys from the originals. Here are the lists of both sets.

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- II. In C-sharp minor and F-sharp major, dedicated to Count Ladislaſ Teleki.
- III. In B-flat major, dedicated to Count Leo Festetics.
- IV. In E-flat major, dedicated to Count Casimir Eszterházy.
- V. *Héroïde élégiaque*, in E minor, dedicated to Countess Sidonie Reviczky.
- VI. In D-flat major, dedicated to Count Antoine d'Apponyi.
- VII. In D minor, dedicated to Baron Fery Orczy.
- VIII. In F-sharp minor, dedicated to M. A. d'Augusz.
- IX. *Le Carnaval de Pesth*, in E-flat major, dedicated to H. W. Ernst.
- X. *Preludio*, in E major, dedicated to Egressy Bény.
- XI. In A minor, dedicated to Baron Fery Orczy.
- XII. In C-sharp minor, dedicated to Joseph Joachim.
- XIII. In A minor, dedicated to Count Leo Festetics.
- XIV. In F minor, dedicated to Hans von Bülow.
- XV. *Rákóczy Marsch*, in A minor.

ORCHESTRAL SET.

- I. In F minor (No. 14 of the original set).
- II. Transposed to D minor (No. 12 " " " ").
- III. Transposed to D major (No. 6 " " " ").
- IV. Transposed to D minor and G major (No. 2 " " " ").
- V. In E minor (No. 5 " " " ").
- VI. *Pesther Carneval*, transposed to D major (No. 9 " " " ").



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No. 2 of the original set has also been scored for orchestra, transposed to C minor and F major, by Carl Müller-Berghaus. Liszt arranged No. 14 of the original set for pianoforte and orchestra, under the title of *Ungarische Fantasie*.

The Carnival at Pesth begins *Moderato* in D major (4-4 time) with some strong preluding in the lower strings on a figure taken from the theme that is soon to follow, interrupted by *staccato* chords in the full orchestra. A quieter phrase follows in the strings, answered by the wood-wind. Then the theme is given out by the trumpet, answered by the clarinets and horns in 3rds, over a simple accompaniment in the harp and strings *pizzicati*. The development is carried out at great length and with very varied orchestration, the melody being varied with all sorts of elaborate figural embroidery. After a while the tempo changes to *Allegretto* (2-4 time), and a dainty dance-theme is announced by the violas and clarinet, to be extensively developed and embroidered in its turn. Then comes a *Finale; Presto* (2-4 time), in which a rushing *Friska* theme is worked up, now in D minor, now in D major, in alternation with scraps from the previous themes—a resounding return of the first theme being especially noteworthy. The piece is scored for 1 piccolo-flute, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, a set of 3 kettle-drums, triangle, bass-drum and cymbals, harp, and the usual strings. The score is dedicated to H. W. Ernst.

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PROGRAMME.

- Brahms - - - - - - Symphony No. 4, in E minor
- Whiting - - - Fantasy, Pianoforte and Orchestra, Op. 11
- Weber-Weingartner - - - - - "Invitation to Dance"
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- Schubert - - - - Overture to "Alfonso and Estrella"

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SCHUBERT	-	-	-	-	-	-	Overture, "Rosamunde"
BRAHMS	-	-	-	-	-	-	Concerto for Violin
HAYDN	-	-	-	-	-	-	Symphony in C minor (No. 9, B. & H.)

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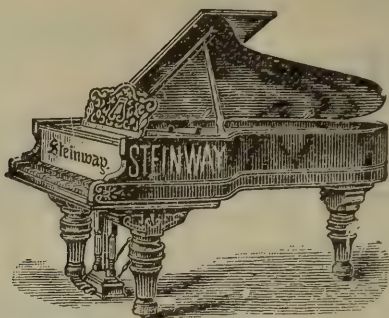
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| I. Moderato maestoso (B-flat minor) | - | - | - | - | - | 4-4 |
| Allegro appassionato (B-flat minor) | - | - | - | - | - | 4-4 |
| II. Pastorale (F major) | - | - | - | - | - | 9-8 |
| III. Finale: Allegro scherzando (B-flat major) | - | - | - | - | - | 4-4 |

Felix Mendelssohn-Bartholdy Symphony No. 3, in A minor, "Scotch,"
Op. 56 ✓

- | | | | | | | |
|-----------------------------------|---|---|---|---|---|-----|
| I. Andante con moto (A minor) | - | - | - | - | - | 3-4 |
| Allegro un poco agitato (A minor) | - | - | - | - | - | 6-8 |
| II. Vivace non troppo (F major) | - | - | - | - | - | 2-4 |
| III. Adagio (A major) | - | - | - | - | - | 2-4 |
| IV. Allegro vivacissimo (A minor) | - | - | - | - | - | 2-2 |
| Allegro maestoso assai (A major) | - | - | - | - | - | 6-8 |

Franz Schubert - - - - Overture to "Rosamunde," Op. 26 ✓

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(Born at Keszthely on the Platten-See, Hungary, on May 18, 1830; still living in Vienna.)

This concert overture, first given by the Philharmonic Society in Vienna in 1865, was the keystone of Goldmark's universal fame as a composer. The following Preface is printed in the full score :

For the benefit of those who may not be acquainted with Kalidasa's famous work, *Sakuntala*, we here briefly condense its contents.

Sakuntala, the daughter of a nymph, is brought up in a penitentiary grove by the chief of a sacred caste of priests as his adopted daughter. The great king Dushianta enters the sacred grove, while out hunting; he sees Sakuntala, and is immediately inflamed with love for her.

A charming love-scene follows, which closes with the union (according to Grundharveri the marriage) of both.

The king gives Sakuntala, who is to follow him later to his capital city, a ring, by which she shall be recognized as his wife.

A powerful priest, to whom Sakuntala has forgotten to show due hospitality, in the intoxication of her love, revenges himself upon her by depriving the king of his memory and of all recollection of her.

Sakuntala loses the ring while washing clothes in the sacred river.

When Sakuntala is presented to the king by her companions, as his wife, he does not recognize her, and repudiates her. Her companions refuse to admit her, as the wife of another, back into her home, and she is left alone in grief and despair; then the nymph, her mother, has pity on her, and takes her to herself.

Now the ring is found by some fisherman and brought back to the king. On his seeing it, his recollection of Sakuntala returns. He is seized with remorse for his terrible deed; the profoundest grief and unbounded yearning for her who has disappeared leave him no more.

On a warlike campaign against some evil demons, whom he vanquishes, he finds Sakuntala again, and now there is no end to their happiness.

The overture is somewhat freely constructed, although it adheres, in the main, to the general scheme of the sonata-form. It opens, *Andante assai*

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in F major (3-4 time), with some suave harmonies in the violas, 'celli (largely divided), and bassoons, in which the low trills may be fancied to bear some reference to the gurgling of a spring — indicative of Sakuntala's parentage; her mother being a water-nymph. After a few measures of this, the tempo changes to *Moderato assai* in F major (3-4 — or 9-8 — time), and the clarinet and two 'celli in unison sing the tender love-melody of the first theme over soft harmonies in the strings and bassoons. Soon the first violins and oboe bring in an equally sensuous second theme, against which the second violins and violas pit figures from the first as a counter-theme. After a while the figuration in the middle strings, reinforced by the horns, assumes a more lively rhythmic character, and a new triplet-figure soon takes possession of the whole orchestra, which leads by a short *crescendo* up to a modulation to A minor, *Poco più mosso*, in which key all the brass now launches forth the brilliant third theme — a vivacious hunting-tune, of which the peculiar rhythm just brought in by the second violins, violas, and horns is the most prominent feature. This theme is now briefly developed, being tossed about alternately between the three principal masses of the orchestra: the brass, the wood-wind, and the strings; leading to a resounding *fortissimo* of the full orchestra. Next follows a long development of a new *cantabile* theme, *Andante assai* in E major, which bears, however, an evident relationship to the tender and sensuous second theme. This passage, which begins with the melody in the oboe and clarinet, against swept chords in the harp and waving triplet arpeggj in the violins and violas, soon calls in the full force of the orchestra in rich harmonies, with sparkling arpeggj in the harp. It is followed by a *Più mosso, quasi Allegro* movement, beginning *pianissimo* in F-sharp major, and ending

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fortissimo on the dominant of F major, in which the third ("hunting") theme is worked up brilliantly in passage-work to a resounding climax. This ends the first part of the overture. I may here warn the reader that, in designating the themes as "first," "second," and "third," I use these terms wholly untechnically, to indicate the several themes in question by the order of their entry; their respective characters, as well as their treatment, forbid their being looked upon as the regular first, second, and conclusion themes of the sonata-form.

The second part of the overture (corresponding pretty closely to the third part in the sonata-form) begins exactly as the first part did—with the gurgling "water-music"—and is developed in almost precisely the same manner, if with certain differences of key, up to the end of the long *Andante assai* (then in E major, now in E-flat major); but now, instead of the "hunting" theme returning, we come upon a sort of free fantasia, in which the first theme is elaborately, if not very extendedly, worked out in imitative counterpoint by various wind instruments against high triplet arpeggi in the violins. This leads to the third part of the overture, or Coda. A long-drawn-out *crescendo* climax on figures from the "hunting" theme leads to a *fortissimo* outburst of the full orchestra on the first and second themes in conjunction: first theme in the flutes, oboes, clarinets, and violins, second theme in the four horns in unison, against plain chords in a syncopated rhythm in the rest of the orchestra. A free climax, beginning with the "hunting" theme, and passing from *Quasi Allegretto* to *Allegro vivace* and *Quasi Presto*, brings the overture to a close.

This overture is scored for 2 flutes, 2 oboes, 1 English-horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, a set of 3 kettle-drums, harps ("if possible, two!"), and the usual strings. The scoring is, for the most part, very full, as was Goldmark's habit. The score is dedicated to Ludwig Lakenbacher.

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This fantasia opens with a slow introduction, *Moderato maestoso* in B-flat minor (4-4 time), in which, after an introductory descending scale, the pianoforte announces a broad theme. This theme is then taken up and developed, at first by the brass, then by the wood-wind, against ornamental work in the solo instrument. A short *crescendo* passage for pianoforte and orchestra together leads over to the main body of the movement, *Allegro appassionato* in B-flat minor (4-4 time).

The first theme, announced by the strings against syncopated chords in the wood-wind, is directly derived from the theme of the preceding introduction. The pianoforte then takes it up and develops it together with the orchestra, modulating finally to the relative D-flat major, in which key the lighter second theme is given out by the solo instrument. The development leads to a return of the first theme in A-flat major in the pianoforte; some elaborate working-out follows, leading to a brilliant conclusion-theme in the full orchestra, which conclusion-theme is, however, plainly derived from the first. We thus have the first part of a sonata movement, carried through as far as the beginning of the free fantasia. But now a cadenza in the solo instrument leads over to an interruption of the form.

We come to the second movement, *Pastorale* in F major (9-8 time). A tranquil pastoral theme is given out by the pianoforte over a simple accompaniment in the muted strings, characteristic phrases being answered by the oboe. The development of this single theme is extended and complex;

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a short cadenza-like passage in the pianoforte on a characteristic figure of the theme leads to a return of the first movement, *Tempo primo* in B-flat minor (4-4 time).

Here begins what is virtually the third part of the first movement; its development is, however, somewhat curtailed, but not sufficiently to impair the balance of the form. We have thus a form which, if not quite unprecedented, is comparatively rare: an episodic slow movement inserted between the first and third parts of a regular sonata movement, where the free fantasia would regularly come. The third part closes with a transitional cadenza, which leads over to the finale.

The finale, *Allegro scherzando* in B-flat major (4-4 time), comprises the free development, in a form approximating to that of the rondo, of two themes, the whole terminating in a more and more brilliant coda.

The orchestral part of this fantasia is scored for 2 flutes (one of which is interchangeable with piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, 1 pair of kettle-drums, triangle, and the usual strings. The score bears no dedication.

ENTR'ACTE.

IMPRESSIONISM IN MUSIC.

IMPRESSIONISM, *n.* In *art.* and *lit.*, the doctrines and methods of the impressionists; the doctrine that natural objects should be painted or described as they first strike the eye in their immediate and momentary effects—that is, without selection, or artificial combination or elaboration.

That aim at tone and effect, and nothing more, which is merely the rebound from photographic detail into the opposite extreme of fleeting and shadowy *Impressionism*. *F. T. Palgrave*, *Nineteenth Century*, XXIII. 88.

Impressionism implies, first of all, impatience of detail. *The Century*, XVII. 482.

—THE CENTURY DICTIONARY.

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Music, like the other fine arts and literature, must needs try to reflect the spirit of the times — as best she may. Of late years she has tried her hand at Realism and Naturalism; she tried it at Idealism, even at Symbolism, long ago; to believe some reports, she is now — and apparently for the first time — trying it at Impressionism. Tone-pictures, tone-paintings, symphonic poems we have long heard of and heard; musical character-sketches we have become tolerably used to. And now we hear certain modern compositions described as “impressionist tone-paintings.” This was to have been expected; if a wave of Impressionism has swept over modern Painting, Poetry, and Belles-lettres, why should it leave Music untouched? It seems quite in order that the musical realist, the musical naturalist, should be followed in turn by the musical impressionist.

With musical Impressionism, as such, I have no quarrel to pick. Only it seems to me that the term Impressionism has been sadly misused of late, in connection with certain compositions; so misused, indeed, as to mislead the unwary into mistaking it for its diametrical opposite.

In the first place, let me posit that whatever aims Music may have in the way of tone-painting, tone-poetry, or character-sketching are really extra-musical aims; whether the methods by which music seeks to accomplish them be of the photographic or of the impressionist sort, its achievement of them can have no necessary connection with its plastic character nor its intrinsically musical structure. Realistic or picturesque suggestion, what is generally known as tone-painting, has been carried out as successfully by composers in the strictest and most stoutly organic musical forms as in the freest and most lax. For vividness of suggestive painting, Bach's choral

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fugue on the text "Whosoever exalteth himself shall be abased; and he that humbleth himself shall be exalted"* yields in nothing to any similar modern attempt in the freest musical form. The flies buzz as realistically in Handel's symmetrically articulated chorus, in *Israel in Egypt*, as in any modern tone-poem. Beethoven found that not even the greatest wealth of picturesque suggestion forced him to depart a hair's breadth from the strict application of the sonata form, in his *Pastoral* symphony.

No doubt many a modern composer has seen fit to let picturesqueness and vividness of extra-musical suggestion take the place of symmetry of musical plan and distinctness of plastic quality in his works; he has been content to forego the one, and rely mainly upon the other. This is undeniable. What I am trying to point out is that it has been amply proved that vividness of extra-musical suggestion and strictness of musical form can as well be wedded to each other as they can be divorced; that there is no necessary connection between the two.

So, in considering musical Realism, musical Naturalism, or musical Impressionism, we can safely leave the element of plastic musical form and symmetry out of the discussion. A composer can show himself as a musical realist, naturalist, or impressionist in the strictest, most symmetrical and stoutly organic musical forms as in the freest, the most lax and "*freiphantasierend*." If a composition is a bit of musical Impressionism, it is so in virtue of the methods by which the composer has accomplished certain extra-musical aims; not because of any peculiarity in its plastic form or musically organic structure.

Premising this, let me now consider what seems to me an arrant misap-

* In the cantata, "*Wer sich selbst erhöhet*," No. 47 (Year X.) in the Bach-Gesellschaft edition, published by Breitkopf & Härtel.

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plication of the terms Impressionist and Impressionism to certain compositions and composers to-day. One example will serve as well as twenty to illustrate my meaning.

Let me take a composition that has recently made no little noise here in Boston: Richard Strauss's *Tod und Verklärung*. This has been called an "impressionist picture." To my mind, it is anything but that; even diametrically the opposite of that! Hear what Mr. W. J. Henderson well says of it:—

... In his "Death and Apotheosis" Strauss proved that he was the Maeterlinck of music. In his anxiety to make music tell a story, he devoted his heart to a revelation of the last struggle of the body to hold the spirit. The death rattle and the final relaxation of the muscles interested Mr. Strauss and spoke in the convulsive gasps of his trumpets and the tweaked torture of his strings. Tone-photography in the charnel house, music as the demonstrator of pathology! That is whither romanticism run mad led Richard Strauss. As I said, after the performance: ... "to prod the dying man to more gasps and record them with phonograph and metronome for future reproduction on trombones in syncopated rhythms—these seem to be worthy objects for the art of music in the mind of Richard Strauss."*

I quote this, not for its criticism, not for the sake of considering whether Strauss's aim in *Tod und Verklärung* is worthy or unworthy of the Art of Music, but for its statement of the methods by which Strauss has tried to

* In *The Looker-On* for March, 1887, page 205.

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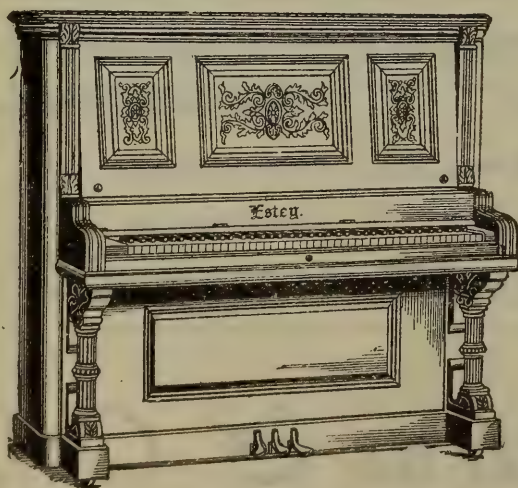
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accomplish his aim. Note Mr. Henderson's words: "tone-photography," "record . . . with phonograph and metronome"; they are singularly felicitous. In so far as the composition in question is realistic, or naturalistic, in aim, the methods by which it seeks to accomplish its aim are of the most elaborate; you are spared no smallest detail, the picture is exhaustive in its minuteness. Nothing could be farther from Impressionism. The whole thing is photographic; and Impressionism and the camera can not agree together.

It seems to me, however, that the misapplication of the term Impressionism to compositions like Richard Strauss's *Tod und Verklärung* is not difficult to account for. Terms commonly applied to the representative arts and to Poetry and Literature can be applied to Music, as a rule, only by analogy. And people in general are not too careful in distinguishing just where this sort of analogy really lies. It is true enough that the general run of impressionist pictures, from their enormous suppression of details, are distinguished by a certain vagueness of representation, by an individuality of coloring, often sufficient to throw the uninitiated into doubt as to what natural objects they are intended to represent. I once overheard a bet made — apparently in perfect good faith — in front of the show-window of an art shop on the Paris boulevards, as to whether a certain canvas by Monet represented two haystacks or two purple cabbages! Vagueness of representation is probably the most prominent characteristic of impressionist painting in the popular mind. Now, it is not to be denied that vagueness of musical form is a prominent characteristic of much of the picturesquely suggestively music written nowadays. How natural, then, to associate these two vaguenesses together, and call our modern tone-paintings "impressionistic"!



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Natural, but altogether false ! The analogy is based on quite unintrinsic qualities in both forms of art ; on mere secondary accidents. Immediate totality of impression, obtained by the ruthless suppression of all insignificant details, is the real prime characteristic of impressionist painting. And the real prime characteristic of our modern tone-painting is the most minute and elaborate care for picturesquely suggestive details ; vagueness of musical form has nothing to do with the matter. To set up an analogy upon its true basis, one could say that things like Richard Strauss's *Tod und Verklärung*, instead of being bits of musical Impressionism, were, on the contrary, bits of the most elaborate musical Naturalism, of the Zola sort — even of musical photography, *à la* Maupassant.

But, if *Tod und Verklärung* and other things of its sort are not musical Impressionism, one may not unnaturally ask, what is? Ah! now we are coming to the point. And let me say here that true musical Impressionism seems to me a much older business than some persons apparently suspect. Indeed, I venture to say that Impressionism showed itself in Music long before it invaded any other art, or literature. This was perfectly natural, perhaps even unavoidable. As impressionist methods can be applied only to the accomplishment of extra-musical aims in Music,—to naturalistic or picturesque suggestion,—one most naturally looks for the application of these methods by composers at times when the essential, plastic, purely musical side of the art was most lovingly dwelt upon, and the extra-musical side, relegated to the second place. To my mind, the great musical Impressionist was Handel. His "He shall feed His flock," in the *Messiah*, is a conspicuously fine example of musical Impressionism. Here is the whole text of the air :

He shall feed His flock like a shepherd, and He shall gather the lambs with His arm and carry them in His bosom, and gently lead those that are with young.

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Now, instead of trying to give the greatest possible distinctness of musical expression to all the various ideas and feelings this rich text might suggest to the composer, Handel takes merely two words, and the idea implied in them, as his cue for a simple bit of extra-musical, picturesque suggestiveness; he seizes upon the words "flock" and "shepherd," and makes the idea contained in them the central point of a pastoral musical picture. Save for this single pastoral idea, which Handel has so picturesquely carried out, the air is nothing but a beautiful bit of musical plastics. Take again the tenor air, "Waft her, angels, through the skies," in *Jephtha*. Here Handel has likewise concentrated all his picturesque, extra-musical endeavor upon a single suggestion in the text; a suggestion of the gentle flapping of angelic wings pervades nearly the whole air, now in the voice-part, now in the orchestra. In neither of these two airs has Handel permitted himself any elaboration of an extra-musical idea, any complex picturesquely suggestive detail-work; he has seized upon but one idea contained in the text, and made that the central point of his musical picture, eliminating all other details. His method here is purely that of the Impressionist. To make his music reflect the immediate and momentary impression of pastoral life, in the one case, and of the flapping of angels' wings in the other, was his sole aim outside of the domain of pure musical plastics.

Here we find musical Impressionism in its most perfect estate; and it is only in compositions of this sort that we really do find it. In the

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Pastoral symphony, Beethoven wavers between Impressionism and a far more elaborate and detailed process of naturalistic suggestion. The picture he paints in the first *Allegro, ma non troppo* is of the Impressionist sort; in the Scene by the Brookside his tone-painting becomes more elaborate, falling at last into the sheerest photographic realism with the notes of the cuckoo, quail, and nightingale. The Thunder-storm is half Impressionist, half photographic; with the last movement, he returns to pure Impressionism again. I can safely take this symphony as a piece of tone-painting, even in spite of Beethoven's note: "*Mehr Ausdruck der Empfindung als Malerey* (More the expression of feeling than painting);" for, little as Beethoven may have cared to have the *Pastoral* accepted as a pure piece of tone-painting, there is undeniably much in the work that is distinctly more of the nature of tone-painting than of the expression of feeling.

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"By progress," said Saint-Saëns, "we do not necessarily understand a process of amelioration; we merely mean that gradual process of change to which the fine arts, and everything else in this world, are subjected in the course of time." A definition, the truth of which is perhaps somewhat liable to be veiled behind its apparent cautiousness! All progress, *progressio*, or marching forward, takes place in time — which never marches backward; and, in this sense, all change is progress. Whether the change is for the better or not, is only to be proved in the retrospect. Yet we may surely say that the process of change undergone by this or that art has at least this element of amelioration in it: it is at least an attempt to make the art keep pace with other shifting elements in our life, and to adapt it to unavoidably new points of view.—HIERONYMUS SPATZ, *Glossarium universale*.

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Simplicity! simplicity! is ever the cry of the art-lover whose face is turned backward. At which one is tempted to exclaim: *Sancta simplicitas!* For how can the ever-growing complexity of our life be truly reflected in a *simple* art? And who ever heard of an art that grew more simple in the process of evolution?—KYON CHRONOGENES, *De rebus vulgaribus*.

We critics are too apt to speak of this or that old work of art beginning to show the wrinkles of age. Were it only the wrinkles, the matter would not be hopeless; for old age may be hale, hearty, and vigorous, in spite of wrinkles; and *mens enim et ratio et consilium in senibus est*. A work of art does not die till it gets well past the wrinkled stage; it is not till it arrives at its period of second childhood that it becomes unfit for the world's further use. We discard works of art, not for their seeming age, but their apparent childishness.—JEAN ROGNOSSE, *Le Critique impeccable*.

Speak not too contemptuously of trash. Trash has its uses. It is adapted to them whose imbecility can not rise above it; also to them whose weight of brain must at times touch bottom, to find rest. Emerson could read only the trashiest of novels with pleasure; one of Bülow's favorite relaxations was opéra-bouffe; many intellectual men take acute delight in the most sensational forms of melo-drama. Show me a man who despises trash, and I shall be pretty sure that trash forms no very sharp contrast with his habitual train of thought.—DIOGENES HODOBATES, *Cynicisms*.

Draw thy inspiration from whence thou canst; be happy if it come to thee at all. Yet remember that, the nearer the source, the fresher it will be and the less costly. The artist always has to pay a certain mileage on his inspiration — in loss of vital force and immediateness of appeal. Look

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not far abroad for thy inspiration, nor into distant ages, till thou hast made sure that thou canst not find it next door.—DIOGENE CAVAFIASCHETTO, *La filosofia delle cose rare*.

SYMPHONY NO. 3, IN A MINOR, "SCOTCH," OPUS 56.

FELIX MENDELSSOHN-BARTHOLDY.

(Born in Hamburg on Feb. 3, 1809; died in Leipzig on Nov. 4, 1847.)

The title of *Scotch* Symphony was applied to the work by the composer himself. It was one of the compositions in which Mendelssohn recorded the impressions of his trip to Scotland in 1829. Other works resulting from the same trip were the *Hebrides* overture ("Fingal's Cave"), opus 26, the pianoforte fantasia in F-sharp minor, opus 28 (originally entitled 'Sonate écossaise'), the pianoforte fantasia in A minor, opus 16, No. 1, and the two-part song, "O wert thou in the cauld blast."

The theme of the opening *Andante* of the symphony dates from Mendelssohn's visit to Holyrood on the evening of July 20, 1829, when he wrote it down as a sketch. The plan of the symphony was drawn up during his trip to Italy in 1831, and the work begun before his return to Germany. Then it was laid aside for a while, and the score not finished till January 20, 1842. It was first given at the Gewandhaus in Leipzig on March 3, 1842, and repeated at the next following concert. Mendelssohn brought it to England next, and conducted it at the Philharmonic Concert on June 13, 1842, after which performance he obtained permission to dedicate it to Queen Victoria. According to Prof. Macfarren, the passage for flutes, bassoons, and horns (ten measures, reproducing the theme of the introductory *Andante*), connecting the first movement with the Scherzo, was added by

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Mendelssohn after one of the rehearsals of the London Philharmonic Society (under Sterndale Bennett), and copied into the Leipzig parts by Goodwin, the copyist. The score was published by Breitkopf & Härtel of Leipzig, in March, 1851.

The several movements of this symphony are not separated by the usual waits, but the whole work is to be played consecutively, without stops.

The first movement opens with a slow introduction, *Andante con moto* in A minor (3-4 time), the theme of which is first given out in full harmony by the wind instruments and violas, the 'celli and double-basses soon coming in to add weight to the bass. Then follow some preluding, recitative-like phrases in all the violins in unison, which soon resolve themselves into a running counter-subject against developments on the principal theme.

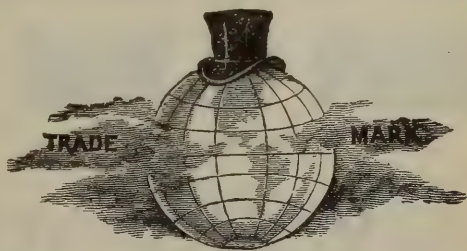
The main body of the movement, *Allegro un poco agitato* in A minor (6-8 time), begins immediately with the exposition of the first theme in the strings, the melody of the first violins being doubled in the lower octave by the first clarinet. This theme is of the melodious, essentially Mendelssohnian *Lied ohne Worte* character; it is developed at considerable length, and leads to a first subsidiary, *Assai animato*, for the full orchestra, still in the tonic. This subsidiary is brilliantly developed, with occasional returns of the principal figure of the first theme in the dominant (E minor); this figure is treated much after the manner of actual working-out, and gives rise to melodic developments that assume something of the character of a second theme. A strong climax for the full orchestra is followed by the conclusion-theme, still in E minor, the violins playing in octaves, the flutes, oboes, and clarinets in 3rds and 6ths, over harmony in the rest of

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the orchestra.* The first part of the movement closes softly in the dominant. It is repeated.

The free fantasia begins with some impressive modulating passage-work on the first theme; then it and the second theme are elaborately worked out together, to be followed by developments on the first subsidiary and the conclusion-theme. Toward the end a slow, dreamy *cantilena* in the 'celli (based on allusions to the first theme) leads over to the beginning of the third part of the movement. The free fantasia is, upon the whole, short. Neither is it by any means so elaborate contrapuntally as the one in the first movement of the "Italian" symphony.

The third part begins regularly with the return of the first theme in the tonic, given out as before by the strings and clarinet. Now, however, the 'celli keep up their dreamy *cantilena* (heard toward the end of the free fantasia) as a counter-theme. The development goes on almost exactly as in the first part, save for the omission of the subsidiary, and the second and conclusion themes being now in the tonic.

The coda begins much as the free fantasia did, but leads through a thunderstorm passage to a brilliant return of the first subsidiary, *fortissimo* in the full orchestra. A diminishing passage of descending octaves in the flutes, clarinets, and bassoons leads to a brief return of the theme of the introductory *Andante* in the wind instruments and violas. This closes the movement.

* I am fully aware that this analysis is not the most obvious one. What I have called the second theme might very well be taken as merely a series of episodic developments on the first. From this point of view, what I have called the conclusion-theme would be really the second theme, and there would be no conclusion-theme at all. But I prefer my analysis, notwithstanding: I am led to this by the fact of the "episodic melodic developments" above alluded to being in the key of the dominant—the natural key for a second theme—and also by the peculiar character of what I call the conclusion-theme. It *sounds* like a conclusion-theme, and like nothing else.

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The second movement, *Vivace non troppo* in F major (2-4 time), takes the place of the Scherzo, although not marked as such in the score. After some opening calls on the wood-wind and brass, the clarinet plays a lively Scottish dance-tune against an accompaniment of repeated *staccato* sixteenth-notes in the strings. This bewitching little tune is developed at some length, and with enormous brilliancy, by fuller and fuller orchestra; it is followed by a dainty *staccato* second theme in the strings, and this by a joyous conclusion-passage. The whole movement consists in the elaborate free working-out of these themes. It is one of the most perfect and original Mendelssohn ever wrote; a gem in its way.

The third movement, *Adagio* in A major (2-4 time), consists in the free development of a slow *cantilena* in alternation with a sterner, march-like second theme. At every return of the principal theme the accompaniment is more varied and elaborate. The form is very like that application of the "theme and variations" principle to the slow aria-form which we find in some of Beethoven's slow movements,—in the pianoforte *Andante favori* in F, or the *Andante* of the C minor symphony.*

The fourth movement, *Allegro vivacissimo* in A minor (2-2 time), begins immediately with a brisk, breezy theme of recognizably Scotch character given out by the violins in 3rds and 6ths against repeated *staccato* chords in the violas, bassoons, and horns. This theme is then taken up by the wind, and briefly developed — almost worked-out — to lead up to a more strenuous subsidiary passage in the full orchestra. It is followed by a

* It has been noted, in the principal theme of this movement, how Mendelssohn has, for once, run counter to the old melodic rule propounded by teachers of composition, which runs: "Avoid upward skips of a major 7th in a slow melody." The ground for the rule is that such a melodic progression almost inevitably savors of rather vulgar sentimentality. Mendelssohn here makes the progression (from A-natural to G-sharp) fearlessly and repeatedly in his principal theme. Whether or not he has cured it of its inherent "vulgarity," the listener had best judge for himself.

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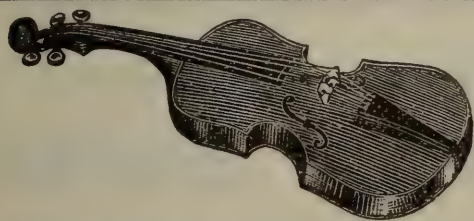
melodious second theme in E minor, given out by the higher wood-wind over a tremulous organ point in the first violins; this is worked up in alternation with a brilliant second subsidiary (coming at first in C major), based upon the same general melodic and rhythmic idea. Then follows a long and elaborate working-out of all this thematic material, after the fashion of a free fantasia,—far longer than the one in the first movement. The movement would be quite in the sonata-form, were it not that, after the free fantasia, the composer entirely omits the third part, and substitutes for it a free coda on a new theme, *Allegro maestoso assai* in A major (6-8 time). This new theme, of stately, march-like character, is simply developed by the full orchestra as a closing apotheosis. This whole last movement of the symphony has sometimes been called "The Gathering of the Clans."

This symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings.

OVERTURE TO "ROSAMUNDE," OPUS 26 FRANZ SCHUBERT.

(Born at Lichtenthal, near Vienna, on Jan. 31, 1797; died in Vienna on Nov. 19, 1828.)

Rosamunde, Fürstin von Cypern, romantic drama in four acts by Wilhelm von Chézy, with overture and incidental music by Franz Schubert, was brought out at the Theater an der Wien in Vienna on December 20, 1823. The text, very hurriedly written in a few days and now lost, was originally intended as an opera libretto; but the work was brought out as a drama. All but Schubert's music was so wretched that the play was



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withdrawn after the second performance. Several numbers of Schubert's MS. were discovered in a dusty cupboard in Dr. Schreider's house in Vienna by Sir George Grove in 1867. The overture played at the two performances at the Theater an der Wien was the one in D major, now known as the overture to *Alfonso und Estrella*, and marked as opus 69. The work now known as overture to *Rosamunde*, in C major, opus 26, was originally written for the three-act melodrama, *Die Zauberharfe* (text by Hofmann), which was brought out at the Theater an der Wien on August 19, 1820. There seems to be no authority for its change of title nor for the opus-number.

The overture begins with a long introduction, *Andante* in C minor. The main body of the composition, *Allegro vivace* in C major (2-2 time), is in a form much used by Rossini and other Italian opera composers of his day. The light, graceful first theme is followed by a more brilliant and noisy subsidiary of passage-work; then comes a short transitional interlude, modulating to the dominant, G major, in which key the melodious second theme appears. A bright, brilliant conclusion-theme, working up to a gradual *crescendo* climax, closes the first part of the movement. There is no free fantasia, its place being taken by a short modulating passage which brings about a return to the tonic. Then comes the third part, which bears the regular relations to the first. A dashing coda on a new theme in 6-8 time brings the overture to an end.

This overture is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 pair of kettle-drums, and the usual strings. The score bears no dedication.

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PROGRAMME.

Gluck - - - - - Overture to "Iphigenie en Aulis"
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Lalo - - - - - Symphonie Espagnole, for Violin and Orchestra

Cowen - - - - - Symphony in C minor ("Scandinavian")

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Of all the many things that I have seen in my numerous wanderings about Europe, those which are connected with renowned personages and historical events have the firmest hold upon my memory. And the man whose name is at the head of this article stands forth in connection with some of the most memorable events of my experience.

It was in the middle of the seventies. My first journey to Switzerland had taken me to Lake Lucerne, and Brunnen was my headquarters. One lovely evening in August I toiled up the steep, winding road, past Morschach, to the celebrated Axenstein, where I intended to watch the sunset. Having feasted my eyes upon the magnificent spectacle, I strolled through the wooded park and returned to the hotel, where I arrived about ten o'clock.

A respectful group of persons, among whom were a large number of Englishmen, had assembled outside the Garden Saloon, and, whilst listening to the sounds of Beethoven's "Adelaide," were attempting with patriotic enthusiasm to obtain a glimpse of those within. A young girl, delightful in the freshness of her youth and musical enthusiasm, sat at a grand piano, having for her audience a stately lady of middle age, seated near the window, and several ladies and gentlemen standing respectfully round the youthful performer. When the piece came to an end, on a sign from the elder lady, the company dispersed. It was Queen Victoria of England with her favorite daughter Beatrice, now Princess Henry of Battenberg, who were enjoying the unequalled summer freshness of Axenstein. After the enthusiastic Englishmen and the rest of the company had retired, I stepped into the deserted Garden Saloon, and, approaching the open grand whose rich tones had so lately moved me, read the name "Julius Blüthner" upon it. . . .

About ten years later, in 1886, my journalistic duties took me to Munich. King Ludwig II. was dead. The day after the funeral I went to Neuschwanstein. Everything was just as the king had left it. The silken pillows of the huge bed were in disorder. In the dining-hall was a faded bunch of Maréchal Niel roses, the daily offering of an admirer of the distraught king; and on the open pianoforte in the music-room lay the score of Wagner's early opera, "The Fairies." And on this grand, too,—the most beautiful I have ever seen,—stood in bold type the word "Blüthner." . . .

And where, indeed, in all my travels have I not found a "Blüthner"? In the Castle of Fredensborg, where the Czar and his household every year visit the Danish royal family, a "Blüthner" grand adorns the Queen's music-room. At St. Petersburg, in the palace of the Princess Helen of Russia, as well known for her beneficence as for her appreciation of art, and in the Sultan's residence on the Bosphorus, it is Blüthner's instruments that are in use. In the world-renowned Leipzig Gewandhaus, now called the "Neues Concerthaus," and at the Leipzig Conservatorium of Music, no others are ever used. Their fame has crossed the ocean, and they can be made of sufficient strength to resist the most trying of foreign climates. Everywhere they are to be found,—in their richest decoration in the millionaire's mansion, and in their more modest form in the houses of citizens of lesser degree.

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PROGRAM.

1. Fantaisie Chromatique and Fugue, J. S. Bach
Sonata, C-sharp minor, Op. 27, No. 2, Beethoven
2. *a.* Two Preludes, B-flat and G minor, }
b. Nocturne, Op. 37, }
c. Étude in G-flat, } Chopin
d. Polonaise in A-flat, Op. 53, }
3. *a.* Impromptu, Schubert
b. Soirée de Vienne, No. 6, Schubert-Liszt
c. La Campanella (Study), Paganini-Liszt
4. *a.* Sonetto del Petrarca, }
b. Rhapsodie Hongroise, No. 6, } Liszt

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| 2. Das ist im Leben hässlich eingerichtet, | | |
| 3. Am wilden Klippenstrande. | | |
| 4. Die Sommernacht hat mir's angethan. | | |
| 5. O Römerin, was schaust du zu mir? | | |
| 6. Hell schmetternd ruft die Lerche. | | |

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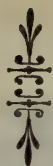
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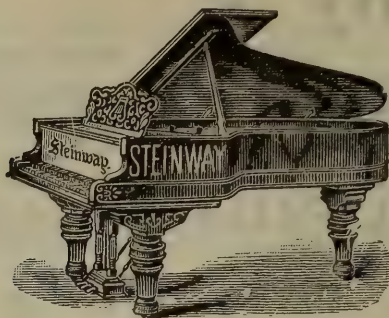
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Friday Afternoon, March 12, at 2.30 o'clock.

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PROGRAMME.

Christoph Willibald, Ritter von Gluck Overture to "Iphigenia in Aulis"

(RICHARD WAGNER'S arrangement.)

Edouard Lalo - - Symphonie Espagnole, for Violin and Orchestra,
in D minor, Op. 21

- | | | | | | | |
|---|---|---|---|---|---|-----|
| I. Allegro non troppo (D minor) | - | - | - | - | - | 2-2 |
| II. Scherzando: Allegro molto (G major) | - | - | - | - | - | 3-8 |
| IV. Andante (D minor) | - | - | - | - | - | 3-4 |
| V. Rondo: Allegro (D major) | - | - | - | - | - | 6-8 |

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- | | | | |
|--|---|---|-----|
| I. Allegro moderato ma con moto (C minor) | - | - | 9-8 |
| II. A Summer Evening on the Fiord: | | | |
| Adagio con moto (G major) | - | - | 4-8 |
| Allegretto (G minor) | - | - | 3-8 |
| III. Scherzo: Molto Vivace quasi Presto (E-flat major) | 3 | 4 | |
| Trio: L'istesso tempo (A-flat minor) | - | - | 3-4 |
| IV. Finale: Allegro molto vivace (C minor) | - | - | 2-4 |

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OVERTURE TO "IPHIGENIA IN AULIS."

CHRISTOPH WILLIBALD, RITTER VON GLUCK.

(Born at Weidenwang, near Neumarkt, in the Upper Palatinate, on July 2, 1714;
died in Vienna on Nov. 15, 1787.)

Iphigénie en Aulide, tragedy-opera in 3 acts, the text by the Bailli du Rollet (after Racine's tragedy), the music by Gluck, was brought out at the Académie Royale de Musique in Paris on April 19, 1774. It was the first opera Gluck wrote especially for Paris.

The overture, in its original form, was enchainé with the music of the first scene of the opera, and thus had no closing cadence. Mozart wrote a coda to it for concert performance. With this ending Richard Wagner was dissatisfied—for reasons given below—so he wrote another for a concert performance under his own direction in Zürich. He also mooted some points regarding the proper tempo of the main body of the overture. As the overture is to be played at this concert in Wagner's arrangement, it will not be uninteresting to quote some of his principal arguments on the subject. His whole article, addressed to the editor of the *Neue Zeitschrift für Musik* in Leipzig, and dated June 17, 1854, is to be found in his *Gesammelte Schriften und Dichtungen*, Vol. V., page 143. Here are some extracts from it.

"The last measures of the overture, as you know, lead immediately over to the first scene of the opera, so that the overture has no ending. But I remembered hearing it with an ending written by Mozart, at concerts in my youth, and also later before the performance of 'Iphigenia in Tauris' at the Dresden Court Theatre under the direction of my former colleague Reissiger. To be sure, it lay in my recollection that it then always made a

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cold, indifferent impression upon me ; but I now thought this to be ascribed to a complete misconception of the tempo, which I had appreciated later, and not to Mozart's ending ; and I now had the tempo in my own hand. So I tried a rehearsal of the overture, in Mozart's arrangement, with the orchestra. But, when I came to the coda, I found it impossible after the first eight measures to let the orchestra play any farther : I felt immediately that, if this ending of Mozart's, of and by itself, agreed very unsatisfactorily with the essential idea of Gluck's overture, it was absolutely not to be listened to, so soon as it was played in the right tempo of what precedes it in the composition. With this *tempo*, as I have found out by experience, matters stand as follows :—

“The standard cut of all overtures, especially to the first operas, in the last century, was that of a short introduction in slow tempo, followed by a longer movement in quicker time. People had grown so used to this that, in Germany, where Gluck's ‘Iphigenia’ itself had not been given for a long time, the overture to this opera, which had come to separate performances at concerts only, came insensibly to be looked upon as written likewise according to the usual pattern. This composition unquestionably contains two different movements in originally different tempi ; namely, a slow one up to the nineteenth measure, and, from there on, one twice as quick. But Gluck had it in his mind to make the overture immediately introduce the first scene, which begins with the same theme as the overture does. In order not visibly to interrupt the tempo up to this point, he accordingly wrote the allegro-movement in notes of half the time-value that he would have had to write it in, if he had indicated the change of tempo by the word ‘Allegro.’ This will be plainly evident to any one who reads on in

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the score and considers the scene of the mutinous Greeks and Kalchas in the first act: here we find exactly the same figure that was written in sixteenth-notes in the overture, but now written in eighth-notes, because the tempo is here marked 'Allegro.' To each one of these eighth-notes the chorus has to pronounce a syllable several times over, which very well befits the mutinous army. Now, Gluck took this tempo, with a slight modification conditioned by the character of the remaining themes, for the Allegro of his overture; only — as I have just said — in different notation, so as to keep for the visible beat the first tempo, 'Andante,' which returns again after the overture. Accordingly we find no trace of an indication of a change of tempo in the old Paris edition of the score; but the 'Andante' of the beginning holds good all through the overture and past the beginning of the first scene, without any change.

"This peculiarity of the notation has been overlooked by German concert conductors: where the shorter notes begin, with the up-beat before the twentieth measure, they have accordingly struck out into the accustomed quicker tempo, so that at last the impudent marking 'Allegro' has made its way into German editions of the overture (and perhaps from there into French editions also). How incredibly Gluck's overture is distorted by this twice-too-fast playing may be judged by whoever has taste and understanding, if he hears the composition played at the right tempo that Gluck wanted, and then compares the performance with the trivial noise which has elsewhere been held up to him as Gluck's masterpiece."

Thus Wagner's argument reduces itself to this: the tempo of the sixteenth-note figure of the main body of the overture — marked *Andante* — is

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to be virtually the same as the tempo of the same figure, written in eighth-notes, in the chorus of Greeks in the first act of the opera—where it is marked *Allegro*. That is, Wagner takes the *Andante* in sixteenths to be the same as the *Allegro* in eighths. This is all plausible and rational enough. There seems to me to be only one sound—though not necessarily convincing—argument on the other side. Wagner himself admits that Mozart's concert coda to the overture is unbearable, if played at his (Wagner's) slower tempo; this shows pretty plainly, as it seems to me, that Mozart had the conventional, quicker tempo in mind when he wrote his coda. Now, Mozart must almost of necessity have been more in touch with the musical spirit of Gluck's day than Wagner can have been, and known the traditions better. Mozart's evidently pitching upon the quicker tempo for the second part of Gluck's overture may be accepted as pretty strong authority therefor. It may, to be sure, be argued here that Mozart merely followed the general traditions of his time in taking the second part of the overture as the then conventional *Allegro*, overlooking the fact that Gluck meant to depart from the common convention, in letting the initial tempo-mark, *Andante*, hold good throughout. It is known that Gluck was habitually careless in writing his scores. This being the case, is it not more reasonable to suppose that he may have unintentionally omitted the marking *Allegro*, at a point where he knew that every conductor would be likely to quicken the tempo of his own accord, than to imagine that he could have committed the doubly-flagrant piece of carelessness of omitting an indication like *Sempre Andante* or *l'Istesso tempo*, where maintaining the original tempo was utterly unconventional and unprecedented? It seems

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as if Gluck, careless though he was, would not have carried his habitual carelessness to the pitch of omitting a tempo-mark just at the point where he intended an unconventional and unprecedented tempo. His omitting it where universal convention could supply its place seems, on the other hand, natural enough. Moreover, it does not strike me as very likely that a man of Mozart's genius and musical insight should have written a coda which, "of and by itself, agreed very unsatisfactorily with the essential idea of Gluck's overture." That he wrote a coda which "agreed very unsatisfactorily with" Wagner's idea of Gluck's overture seems, on the whole, more probable.

In the way of analysis, and also in explanation of his own coda to the overture, Wagner goes on to say :

"The whole contents of Gluck's overture appear to me to be as follows : — 1) a motive of painful, gnawing heart-sorrow ; 2) a motive of violence, of commanding, overbearing demand ; 3) a motive of grace, of maidenly tenderness ; 4) a motive of painful, tormenting pity. The whole extent of the overture is filled with nothing else but the continued alternation of these (last three) principal motives, connected by a few subsidiary motives derived therefrom ; in the motives themselves nothing is changed, except the key ; only they are made ever more impressive in their significance and mutual relations by this varied, characteristic alternation, so that, when at last the curtain rises, and Agamemnon calls, in the first motive, upon the goddess, who will be propitious to the Greek hosts only at the price of the sacrifice of his gentle daughter, we are thrown into sympathy with a sublime tragic conflict, the development of which from definite dramatic motives we are to expect.

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"Now, he who would furnish this overture with the musical ending necessary for a special performance at a concert, would be met, after rightly grasping its contents, by the difficulty of bringing about an expression of the satisfaction of desire such as, according to the plan of the whole and the character of the motives, is neither aimed at nor wished for, and must even completely cancel and annihilate the right expression of the work. Ought one of the motives at last to gain precedence over the others, in the sense of crowding them out or triumphantly overthrowing them? That would be very easy for any of the Jubilee-overture writers of our day; only I should have felt that, in that way, I had given my friend no notion of Gluck's music, and that was the sole object of my whole undertaking.*

"It seemed to me, therefore, the best idea—it came to me suddenly and helped me out of my trouble—would be to decide not to have any

*Wagner's object in getting up a concert performance of the overture to *Iphigénie en Aulide* in Zürich was to please a friend who had never heard any of Gluck's music. W. F. A.

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expression of the satisfaction of a desire at all, in the common overture sense ; but to close the alternate play of the motives by a final recurrence of the very first of them, and so at last to come to a truce, if not to complete peace. What sublime work of art can, on the whole, give us complete, comfortable peace? Is it not one of the noblest effects of art in general, and in the highest sense, only to incite us and lead us on? —

“My undertaking was very much favored by the circumstance that the overture actually does lead back to that earliest motive in the first scene of the opera ; surely I did no violence whatever to the purely musical structure of the piece in taking up the original thought again, just as the master himself had, and leading it to a simple cadence in the tonic.”

This overture, in C major, is scored for 2 flutes, 2 oboes, 2 clarinets, 3 bassoons, 4 horns, 3 trumpets, 1 pair of kettle-drums, and the usual strings.

SPANISH SYMPHONY, FOR VIOLIN AND ORCHESTRA, OPUS 21.

EDOUARD LALO.

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The first movement of this violin concerto,—for it is essentially a concerto,—*Allegro non troppo* in D minor (2-2 time), begins with some pre-uding on figures from the first theme by orchestra and solo instrument. Then the orchestra takes up the theme *fortissimo* and develops it as an introductory *ritornello*; this, however, does not extend beyond the development of the first theme itself, for the solo violin soon steps in, takes up the theme, and develops it again in its own way, then passes to some brilliant

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subsidiary passage-work leading to a short *tutti* which ushers in the second theme. This appears in the solo instrument in B-flat major, the development, like that of the first theme, soon turning to brilliant passage-work. A conclusion-period, also consisting of passage-work, leads to a short *tutti* which closes the first part of the movement. There is no real free fantasia, the third part of the movement beginning immediately after the close of the first ; but the development of this third part is somewhat more elaborate than that of the first, and often assumes the character of working-out. The second theme comes in the tonic, D major. There is a short coda on the first theme.

The second movement, Scherzando : *Allegro molto* in G major (3-8 time), begins with a lively orchestral prelude on a dainty *scherzando* figure ; then the solo violin steps in with a graceful, *cantabile* waltz-theme and develops it continuously at considerable length, the development at last turning to running passage-work. In the accompaniment to this waltz-theme figures from the orchestral prelude keep cropping up. There is a second part, devoted to working-out, and full of freakish changes of tempo and shiftings of tonality, followed by a third part, which is virtually a repetition of the first.

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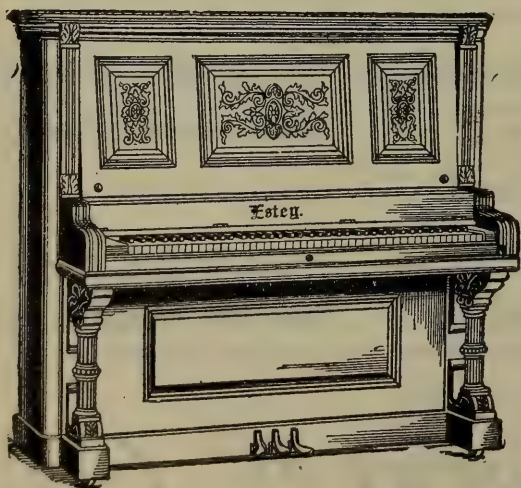
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The third movement, Intermezzo: *Allegretto non troppo* in A minor (2-4 time), is omitted at this concert.

The fourth movement, *Andante* in D minor (3-4 time), opens with an orchestral prelude in which a sustained melody is briefly developed in rich, full harmony, at first by the wind instruments, then by the strings. Then the solo violin steps in with the principal theme of the movement, an expressive *cantilena* which it develops briefly and simply. It then takes up a more florid second theme, the development of which is more extended. A return of the first theme, still in the solo instrument, and a short concluding coda bring the movement to an end.

The fifth movement, Rondo: *Allegro* in D major (6-8 time), begins, as the second did, with a lively orchestral prelude on a nimble triplet figure, developing it with great vivacity. Then the solo violin enters with the saltarello-like principal theme, which it develops continuously and at considerable length, figures from the orchestral prelude forming the staple of the accompaniment. The development of this theme, with one or two subsidiaries, constitutes the whole of the movement. The plan Lalo has followed here and in the second movement — of making the free development of a lively contrapuntal figure play the part of accompaniment to the development of a different theme on the solo instrument — is one of which I know no other examples.

The orchestral part of this concerto-symphony is scored for 1 piccolo-flute, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 pair of kettle-drums, and the usual strings; to which are added triangle and harp in the second movement, and triangle, snare-drum, and harp, in the fifth. The score is dedicated to Pablo de Sarasate.



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ENTR'ACTE.

BRAINS IN MUSIC.

One sentence in an admirable article by Mr. W. J. Henderson on The Present Tendency of Music in the March *Looker-On* seems to me to give more than usually ample food for reflection. After showing that the dominant tendency of Music to-day is in the direction of excessive, unnatural romanticism, the writer goes on to say: "If Brahms did not make such enormous demands on the intellect and did not write in such an austere style that the general public will never love him, he would be the man to check the evil tendency."

With Brahms's fitness for combating ultra-romanticism in Music, or with the possible austerity of his style, I do not care to have to do here. What most strongly caught my attention in Mr. Henderson's sentence was that about the enormous demands made on the intellect by Brahms, and the severity of these demands being a bar to his popularity.

It has sometimes seemed to me that Brahms's intellectuality has been — I will not say, overrated, but — given an undue prominence by his critics. The man is unquestionably enormously intellectual, and the demands his music makes upon the brain-power of his hearers are great. But is Brahms so singular in this respect? It seems to me that Bach, for one, beats him in this line; Beethoven, for another, equals him. Though Mozart is reported to have been a man of no intellectual tastes, outside of his music, I cannot but find as fine and deep-going an intellectuality in his *Don Giovanni* as in any composition I know. Perhaps the anti-Brahmsianer might reply to this that Brahms had brains and nothing else, whereas Bach, Beethoven, and Mozart had brains and a great deal else besides. But, as I do not think this true of Brahms, I think the assertion needs no answer.

After all, I do not care to speak particularly about Brahms in this connection; my only reason for bringing up his name at all was Mr.

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Henderson's taking him as an example of a particularly brainy composer. What I do wish to consider is the general problem of any composer's making severe demands upon the intellect of his hearers, and these demands standing as a bar between him and popular appreciation.

I own that I much fear that Mr. Henderson is right. What he says reminds me of something I heard, not long ago, said by an experienced stage-manager and impresario, in reference to Ibsen's plays in general. He said, "Playwrights and actors will have to find out that a play cannot be made out of nothing but pure thought." No doubt, this is excessive in its implication; for Ibsen's plays are made out of a good deal beside pure thought. But this very excessiveness shows what the popular mental attitude toward high intellectuality in the drama is. And I mistake much if the popular attitude toward high intellectuality in other forms of art and literature is not the same. Francisque Sarcey said that his long experience as a lecturer had taught him never to tell his audience anything they did not know or think already; that an audience did not want to learn, but to be confirmed in its own opinions. Another example of the same principle!

There is a certain intellectual atmosphere which the rank and file of humanity find hard to breathe; it oppresses them, stifles their emotional nature. But there are others in the world who find themselves most comfortably at home in just this atmosphere; their mental lungs seem made for it, they breathe it easily and find their emotional nature most freely mobile in it. And it seems impossible for these two classes of people really to understand one another. Kant says that all we know, we know through experience; and here are two classes of people who, talk and argue with each other as they may, can not help in the end falling back upon the uneliminable fact that they have had quite different and diametrically opposite experiences of one and the same thing. The one class has found itself warmed by what has chilled the other. And it is ill trying to persuade a man that ice is fire, or fire, ice.

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No doubt, both parties are inclined to be a little excessive. The man who finds himself in an intellectual atmosphere too high for him is tempted to call all he finds there "pure thought"; he who descends into an intellectual atmosphere too low for his complete comfort is equally tempted to call all he finds there "pure bosh." The one statement is as exaggerated and invidious as the other, and as likely to affect the temper unpleasantly. No one relishes the implication that he takes delight in pure bosh; and, on the other hand, no one cares to have what quickens his pulse, makes his heart beat faster, and sets his emotions on fire, coldly set down as pure thought.

It has sometimes been argued that the difference between these two classes of men was one of taste, specific culture, or national prejudice. To my mind it is simply a difference in brains; the one class have more brains than the other, that is all.

As far as regards Music, it is a mistake to think that its high intellectuality resides in its organic complexity. There are four-voice fugues on three subjects, worked out most elaborately with all the luxuries of single and double counterpoint, augmentation, diminution, inversion, and retrograde imitation, and are yet as desperately devoid of high intellectuality as music well can be. There are simple chorals that are fit for the gods themselves to bend their minds to. The high intellectuality of a composition is a far more subtle and elusive thing; whether it suits your particular brain-calibre or not, you feel it to be there, as the lady in *David Copperfield* "saw blood in a nose." It warms you or chills you, as the case may be, in spite of yourself. Just in proportion as it is the *sine qua non* of one man's complete musical enjoyment, it will be the one insurmountable bar to another's musical pleasure.

PAUL FELIX WEINGÄRTNER, Edler von MÜNZBERG, was born at Zara, Dalmatia, on June 2, 1863. He was brought up at Graz; in 1881 he

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studied music in Leipzig, and determined to devote himself wholly to that art. Since then he has held the position of conductor in Danzig, Königsberg, Prag, Munich, and Berlin. He has written pianoforte and orchestral works, beside two operas: *Sakuntala*, in three acts, brought out at Weimar on March 23, 1884, and *Malawika*, in three acts, brought out in Munich on June 3, 1886. Weingärtner has for some time been one of the foremost orchestral conductors of the world.

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Aufforderung zum Tanz, Rondo brilliant for Pianoforte, in D-flat major, opus 65, was written in 1819. It was long popular in concert-rooms, but has rather fallen into neglect, in its original shape, of late years. Many arrangements have been made of it, of which the most important are as follows:

I. For pianoforte solo, by ADOLPH HENSELT. This follows Weber's original pretty closely, but the pianoforte is treated in a larger, more modern style than his.

II. For grand Orchestra, by HECTOR BERLIOZ. This arrangement was made for insertion into *Der Freischütz* at the performances of that opera under Berlioz's direction at the Académie Royale de Musique in Paris in 1841, the rules of the Académie not allowing operas without ballet to be given there.

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arrangement follows Weber's text closely ; it used to be very popular in Boston in the sixties, played by the arranger, Mr. B. J. Lang, Mr. Hugo Leonhard, and Mr. J. C. D. Parker. It is one of the best and clearest pieces of eight-hand writing known.

IV. For Pianoforte solo, with arabesques for concert performance, by KARL TAUSIG. This arrangement departs from the original in many places in the harmony, and also in the figuration of certain passages. Tausig has overloaded Weber's simple piece with the most lavish embroidery. The *Moderato* coda is omitted.

V. For grand Orchestra, by FELIX WEINGÄRTNER.

Weingärtner has prefaced his orchestral version as follows :

"He who translates a poet's work into a foreign language and merely transfers it, word by word, into the other idiom, will at most stay true to the sense, but will wipe out the poetic *afflatus* of the original.

"He who arranges an instrumental work for another instrument, or group of instruments, and merely copies the notes of one part into another, will do something superfluous ; for the original will always be far better than the transcription, and the latter, purposeless.

"In both cases the transcription must be so done that it can itself lay claim to the worth and character of the original, and also find its complete reason of being independently of the latter. In a word, it will be necessary *poetically to translate* (umzudichten) the original work in a manner corresponding to the new word-language or tone-language. A brilliant example herefor are Franz Liszt's transcriptions and arrangements of every sort.

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"When I was studying the score of Berlioz's instrumentation of the 'Invitation to the Dance,' for purposes of performance, it struck me at once that the great master of the art of instrumentation had this time far undervalued the executive capacity of his orchestra in every direction. First, he transposes the whole piece from the distinguished D-flat to D-natural major, which key sounds in this case foisonless and common. The reason is easy to see. Many of Weber's pianoforte passages are difficult for the orchestra in D-flat, but easy and convenient to play in D-natural. But Weber wrote these passages for the *pianoforte*, and *not* for the orchestra; they must therefore not be copied off note for note, if an orchestration of them is undertaken, but must be so transformed that they can be well played by the respective instruments in the original key; and the new passages must likewise appear as well adapted to the nature of the orchestra as the corresponding ones in Weber's original are to that of the pianoforte.

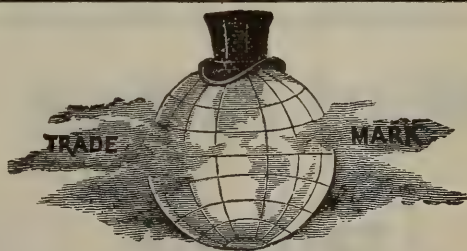
"Moreover, Berlioz has written the piece for orchestra simply as it stands, without any alteration; that is, has achieved the possibility of nothing more than a more sonorous interpretation than the pianoforte can compass. The so manifoldly complex and expressive apparatus of the orchestra, however, directly challenges us to bring Weber's themes, which stand *side by side* over and over again, into a more intimate relation *to* one another, to let the separate motives 'invite' one another 'to the dance,' until they all whirl together in an artistically graceful measure; that is, to treat Weber's entirely homophonic piece polyphonically, while completely preserving the melody, and work it up to a climax in a combination of all its motives.

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"The little cadenza before the Allegro is my addition. Liszt always played a cadenza at this place, as he himself told me. Tausig has published one in print. Whoever sees nothing more than a sacrilege against Weber in the few measures, which to a certain extent lift the veil which still hides from us the shining picture of the ensuing movement, let me most kindly leave it to him to erase them."

This arrangement is scored for 1 piccolo-flute, 2 flutes, 3 oboes, 1 E-flat clarinet, 2 clarinets, 3 bassoons, 4 horns, 3 trumpets, 3 trombones, 1 bass-tuba, a set of 3 kettle-drums, Glockenspiel, triangle, cymbals, tambourine, castanets, harp, and the usual strings. The score is dedicated to the Royal Orchestra in Berlin.

FREDERIC HYMEN COWEN was born at Kingston, Jamaica, on Jan. 29, 1852. His love for music showed itself very early, and in 1856 his parents took him to England, where he was placed under the teaching of Sir Julius Benedict and Sir John Goss; with these teachers he remained nine years. In 1865 he went to Germany to complete his musical education,

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studying at the Conservatories in Leipzig and Berlin up to 1868, when he returned to England. In 1870 he brought out an operetta, *Garibaldi*, and a cantata, *The Rose Maiden*; in 1871, incidental music to Schiller's *Jungfrau von Orleans*; in 1872, a festival overture for Norwich; in 1876, a cantata, *The Corsair*, for the Birmingham Festival. On November 22, 1876, his opera, *Pauline*, was brought out with great success by the Carl Rosa company at the Lyceum Theatre in London. In 1881 he produced an oratorio, *St. Ursula*, at the Norwich Festival; in 1884 his fourth symphony, "Welsh," was played at the Philharmonic in London; in 1885 a cantata, *The Sleeping Beauty*, was brought out at the Birmingham Festival; in 1887 came his fifth symphony, in F major, and the oratorio, *Ruth*, at the Worcester Festival. In 1888 he was appointed conductor of the Philharmonic Society, and was given the post of musical director of the Melbourne Centennial Exhibition.

SYMPHONY NO. 3, IN C MINOR, "SCANDINAVIAN."

FREDERIC HYMEN COWEN.

(Born at Kingston, Jamaica, on Jan. 29, 1852; still living.)

The first movement, *Allegro moderato ma con moto* in C minor (9-8 time), opens with a *pianissimo* statement of the first theme by the clarinets and bassoons in two-part harmony, each verse of the theme being followed by the presentation of a counter-theme by the strings. After the third verse of the theme, the development of the counter-theme is taken up *forte* by the full orchestra, the theme itself soon returning in *fortissimo*. A short transitional passage of working-out against running counterpoint is followed by the announcement of the melodious second theme in the relative E-flat

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major by the strings; the development is brief and leads to some strong passage-work on the first theme, which soon assumes a slightly altered shape as a conclusion-theme. The first part of the movement ends softly in E-flat major, and is repeated.

The free fantasia is long and exceedingly elaborate. The third part of the movement begins somewhat irregularly with a more condensed statement of the first theme in the tonic, but soon falls into the general lines of the first part, the second theme coming in the tonic, C major. The movement ends with a brilliant coda.

The second movement, A Summer Evening on the Fiord: *Adagio con moto* in G major (4-8 time), opens with the free melodic development of the tranquil principal theme, now in the strings, now in the wood-wind, now in both together. After the development of this theme, the time and tempo change to *Allegretto*, 3-8 (four measures being equivalent to one measure of the preceding *Adagio*); the horns behind the stage play a curious little melody in 3rds, each phrase closing in full harmony, accompanied by an ascending arpeggio on the harp. This theme is in the scale of G minor without a leading note, that is, with an F-natural instead of an F-sharp. The simple development of this second theme is followed by a return of the principal *adagio* melody, which is now elaborately developed with much orchestral embroidery. The horn-theme then makes a brief fragmentary return, as coda.

The third movement, Scherzo: *Molto Vivace quasi Presto* in E-flat major (3-4 time), is in the simplest scherzo form, a single theme being persistently developed and worked out. There is a trio, *L'istesso tempo* in A-flat minor (3-4 time), devoted to the exceedingly concise and simple development of another theme. Then the scherzo is repeated, and its theme finally worked up in conjunction with that of the trio in a short coda.



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The fourth movement, Finale: *Allegro molto vivace* in C minor (2-4 time), begins with some skirmishing announcements of the first theme: first *forte* in the strings in octaves, *Allegro ma non troppo*; then *piano* by the oboe, accompanied by *staccato* chords in the wind and strings, at a little slower tempo, *Poco meno*; then the movement falls into its characteristic rapid gait, and some *crescendo* passage-work in the strings and wind lead to a *fortissimo* resumption of the theme by the full orchestra. It is followed by a stormy subsidiary, which is worked up in double counterpoint — now in the violins, now in the basses — with a counter-theme in sixteenth-notes. Some more passage-work on the first theme leads to the announcement of the second. This second theme would be nothing more than a simple augmentation of the first — that is, played twice as slow — were it not for a curious change in its modality. It is in B-flat major with a minor sixth degree (G-flat). It is given out by the strings, then taken up in succession by the clarinet, oboe, flute, and bassoon. Now comes an arduous free fantasia on figures from the first theme and its subsidiary, leading at length to an episodic reappearance of the second theme of the first movement, at first in the clarinet, then in other wooden wind instruments. After this the third part of the movement begins with the return of the first theme in the tonic, the development being carried out very much as in the first part, save that it is interrupted just before the appearance of the second theme by an episodic return of the principal theme of the second movement. Then the second theme comes *fortissimo* in the tonic, C major (with the minor sixth degree, A-flat), and the development soon merges into the rushing coda with which the movement closes. The movement is in a simple application of the sonata form.

This symphony is scored for 2 flutes, 2 oboes (the second of which is interchangeable with English-horn), 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings; a harp being added in the second movement, and 3 trombones near the end of the third. The score is dedicated to Franz Hueffer.

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Of all the many things that I have seen in my numerous wanderings about Europe, those which are connected with renowned personages and historical events have the firmest hold upon my memory. And the man whose name is at the head of this article stands forth in connection with some of the most memorable events of my experience.

It was in the middle of the seventies. My first journey to Switzerland had taken me to Lake Lucerne, and Brunnen was my headquarters. One lovely evening in August I toiled up the steep, winding road, past Morschach, to the celebrated Axenstein, where I intended to watch the sunset. Having feasted my eyes upon the magnificent spectacle, I strolled through the wooded park and returned to the hotel, where I arrived about ten o'clock.

A respectful group of persons, among whom were a large number of Englishmen, had assembled outside the Garden Saloon, and, whilst listening to the sounds of Beethoven's "Adelaide," were attempting with patriotic enthusiasm to obtain a glimpse of those within. A young girl, delightful in the freshness of her youth and musical enthusiasm, sat at a grand piano, having for her audience a stately lady of middle age, seated near the window, and several ladies and gentlemen standing respectfully round the youthful performer. When the piece came to an end, on a sign from the elder lady, the company dispersed. It was Queen Victoria of England with her favorite daughter Beatrice, now Princess Henry of Battenberg, who were enjoying the unequalled summer freshness of Axenstein. After the enthusiastic Englishmen and the rest of the company had retired, I stepped into the deserted Garden Saloon, and, approaching the open grand whose rich tones had so lately moved me, read the name "Julius Blüthner" upon it. . . .

About ten years later, in 1886, my journalistic duties took me to Munich. King Ludwig II. was dead. The day after the funeral I went to Neuschwanstein. Everything was just as the king had left it. The silken pillows of the huge bed were in disorder. In the dining-hall was a faded bunch of Maréchal Niel roses, the daily offering of an admirer of the distraught king; and on the open pianoforte in the music-room lay the score of Wagner's early opera, "The Fairies." And on this grand, too,—the most beautiful I have ever seen,—stood in bold type the word "Blüthner." . . .

And where, indeed, in all my travels have I not found a "Blüthner"? In the Castle of Fredensborg, where the Czar and his household every year visit the Danish royal family, a "Blüthner" grand adorns the Queen's music-room. At St. Petersburg, in the palace of the Princess Helen of Russia, as well known for her beneficence as for her appreciation of art, and in the Sultan's residence on the Bosphorus, it is Blüthner's instruments that are in use. In the world-renowned Leipzig Gewandhaus, now called the "Neues Concerthaus," and at the Leipzig Conservatorium of Music, no others are ever used. Their fame has crossed the ocean, and they can be made of sufficient strength to resist the most trying of foreign climates. Everywhere they are to be found,—in their richest decoration in the millionaire's mansion, and in their more modest form in the houses of citizens of lesser degree.—*Berliner Zeitung*.

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| II. | a. PRELUDE, D-flat, | Chopin |
| | b. NOCTURNE, Op. 48, No. 1, | |
| | c. WALTZ, in A-flat, | |
| | d. BALLADE, Op. 47, | |
| II. | a. ROMANZA, in E-flat, | Rubinstein |
| | b. BARCAROLLE, in G major, | |
| | c. VALSE CAPRICE, | |
| IV. | a. RONDO, Op. 51, No. 2, | Beethoven |
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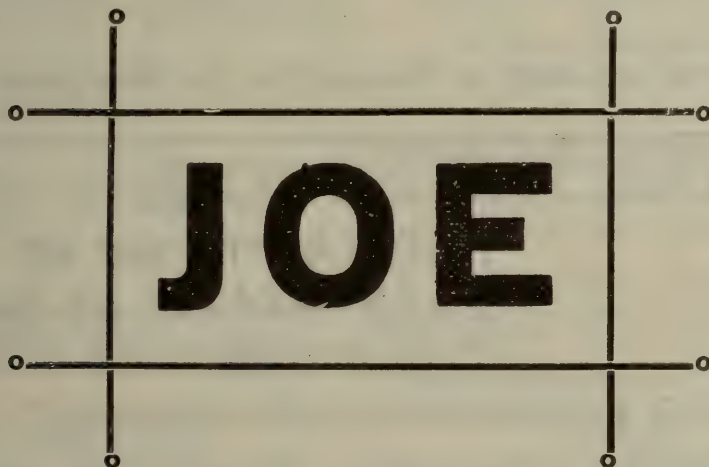
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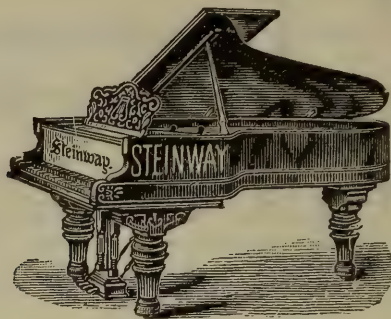
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Friday Afternoon, March 19, at 2.30 o'clock.

Saturday Evening, March 20, at 8.00 o'clock.

PROGRAMME.

Wolfgang Amadeus Mozart - - - Symphony in G minor, No. 40

- | | | | | | | | | |
|-------------------------------------|---|---|---|---|---|---|---|-----|
| I. Allegro molto (G minor) | - | - | - | - | - | - | - | 4-4 |
| II. Andante (E-flat major) | - | - | - | - | - | - | - | 6-8 |
| III. Menuetto: Allegro (G minor) | - | - | - | - | - | - | - | 3-4 |
| Trio (G major) | - | - | - | - | - | - | - | 3-4 |
| IV. Finale: Allegro assai (G minor) | - | - | - | - | - | - | - | 4-4 |

Frédéric Chopin - - - Concerto for Pianoforte, No. 2, in F minor, Op. 21

- | | | | | | | | | |
|-------------------------------|---|---|---|---|---|---|---|-----|
| I. Maestoso (F minor) | - | - | - | - | - | - | - | 4-4 |
| II. Larghetto (A-flat major) | - | - | - | - | - | - | - | 4-4 |
| III. Allegro vivace (F minor) | - | - | - | - | - | - | - | 3-4 |

Orchestration (and Cadenza for first movement) by R. Burmeister.

Josef Haydn - - - - - Symphony in D major (B. & H., No. 2)

- | | | | | | | | | |
|----------------------------------|---|---|---|---|---|---|---|-----|
| I. Adagio (D minor) | - | - | - | - | - | - | - | 4-4 |
| Allegro (D major) | - | - | - | - | - | - | - | 2-2 |
| II. Andante (G major) | - | - | - | - | - | - | - | 2-4 |
| III. Menuetto: Allegro (D major) | - | - | - | - | - | - | - | 3-4 |
| Trio (B-flat major) | - | - | - | - | - | - | - | 3-4 |
| IV. Allegro spiritoso (D major) | - | - | - | - | - | - | - | 2-2 |

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SYMPHONY IN G MINOR (KOECHEL, 550). WOLFGANG AMADEUS MOZART.

(Born at Salzburg on Jan. 27, 1756; died there on Dec. 5, 1791.)

This symphony was written in 1788. The first movement, *Allegro molto* in G minor (4-4 time), opens immediately with the exposition of the first theme in the strings; the melody is sung by the first and second violins in octaves over a simple, but strongly rhythmic, accompaniment in the violas and basses.* This theme is the regulation sixteen measures long, and ends by half-cadence on the dominant. Four measures of conclusion, also ending on the dominant, are added in the full orchestra. Then the first eight measures of the theme are repeated by the strings, with sustained harmonies in the oboes and bassoons, with the difference, however, that, whereas it remained steadily in G minor in its first exposition, it now makes a wondrously beautiful modulation to B-flat major. It is immediately followed by the first subsidiary in this key: sixteen measures of passage-work for the full orchestra, also ending by half-cadence on the dominant (F

* An anecdote is told of one of Liszt's concerts in Munich, in the days when he still appeared in public as a pianist. He had just played his own matchless transcription of Beethoven's *Pastoral* symphony, as only he could play it. It should be remembered that the *Pastoral*, though homely enough in its thematic material, and generally simple in its development and working-out, is, as a piece of orchestration, one of Beethoven's most complicated scores; it thus presents quite peculiar difficulties to the pianoforte transcriber, difficulties which Liszt has conquered in a way that can only be called marvellous. After Liszt had played it at the concert in question, Franz Lachner stepped up to him in the greenroom and said: "You are a perfect magician! Think of playing literally everything in that second movement and with only ten fingers! But I can tell you one thing even you can't play with all your magicianship." "What's that?" asked Liszt. "The first sixteen measures of Mozart's little G minor symphony, simple as they are." Liszt thought a moment, and then said with a laugh: "I think you are right; I should need a third hand. I should need both my hands for the accompaniment alone, with that viola-figure in it!"

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major chord). Next follows the second theme, in the relative B-flat major, a chromatic, sighing motive, given out by the strings and wood-wind, and developed for twenty-three measures, closing with a definite authentic cadence in B-flat major. A short second subsidiary leads over to some contrapuntal work on the initial figure of the first theme, against a new counter-figure, which here comes in as a conclusion-theme, the first part of the movement closing in B-flat major with the characteristically Mozartean winding-up passage for full orchestra, something like the *tutti* of a concerto. This first part is then repeated.

The free fantasia begins with the first theme, now in F-sharp minor, but developed on a new plan, with frequent modulations. The working-out soon begins in earnest, and is carried forward with great contrapuntal elaboration, and at greater length than is usual with Mozart.

The third part of the movement is quite regular. The most noticeable variations from the form of the first part being that, where the first theme modulates from G minor to the relative B-flat major (on its second repetition) in the first part, it now modulates to E-flat major (sixth degree of the principal key), and that the first subsidiary, entering in this key, is far more extendedly developed than in the first part, even to the point of imitative contrapuntal working-out, the development ending by half-cadence on the dominant of the principal key (G minor). From this point on, the movement keeps steadily in the tonic key, the presentation and development of second theme, second subsidiary, and conclusion-period being

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virtually the same as in the first part. A very short coda, beginning with the second subsidiary, and then bringing in some play on the initial figure of the first theme in four-part canon, brings the movement to a close.

The second movement, *Andante* in E-flat major (6-8 time), is also in the sonata-form. It begins with the presentation and development of the first theme, the construction of which is peculiar. It is given out for the most part by the strings, the horns forming a background of richer tone-color. The thesis of the melody comes first in the 'celli and double-basses, the phrase ending in the violins; then comes the antithesis, a sighing figure in the violins in octaves, closing with a little descending chromatic passage in 3rds. Thesis and antithesis are now repeated, but in a considerably altered shape. The thesis now comes in the first violins, but with the eighth-notes in its original shape now lengthened to dotted quarter-notes; the antithesis comes in the 'celli and double-basses, against a new counter-figure in the violins in octaves. Then comes a conclusion-period of three measures, with the melody in the wood-wind, over a little fluttering accompaniment in the strings. The second theme follows, in the dominant (B-flat major); it consists mostly of passage-work in which we find that the little fluttering figure of the accompaniment of the concluding period of the first theme now assumes a marked thematic importance.* A more melo-

* It is to be noted that when the classic masters applied the sonata-form to a quick movement (that is, in its regular application in first movements of symphonies or sonatas), the second theme is usually of a more *cantabile* character than the first. In slow movements, however, we often find this reversed; the first theme being a melodious *cantilena*, and the second partaking more of the nature of quasi-contrapuntal passage-work. This is the case in the present *Andante*.

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dious conclusion-theme follows (in B-flat major), and closes the first part of the movement. Even here the little fluttering figure is not quite absent.

The free fantasia is short, and consists of imitative passage-work on the second theme, rather than of working-out, properly so-called.

The third part of the movement stands in regular relations to the first, saving that the development of the first theme is somewhat more extended.

The third movement, Menuetto: *Allegro* in G minor (3-4 time), is strictly regular in form, if rather stern and elaborately contrapuntal in character. The trio (in G major) is in strong contrast to this, being light, simple, and almost waltz-like.

The fourth movement, Finale: *Allegro assai* in G minor (4-4 time), is, like the first and second, in the sonata-form. It begins with the exposition of the first theme, a theme so regular in its dance-like cut (thesis and antithesis being each eight measures long, and each repeated) that it seems as if it were to be made the motive of a rondo.* It is immediately followed by a first subsidiary, which is developed at great length in rushing contrapuntal passage-work, beginning in the tonic (G minor) and ending by half-cadence on the dominant of the relative B-flat major. A more *cantabile* second theme follows (in B-flat major), and is developed at first by the strings, then by the wood-wind; it leads to some strong passage-work on

* Commentators have noticed the coincidence that the first seven notes of the theme of the scherzo in Beethoven's C minor symphony are (allowance being made for difference of key) identical with the corresponding notes of this theme; but the rhythm is so totally different that no similarity between the two themes can be detected by the ear.

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a figure taken from the first theme, which, though having apparently all the character of a second subsidiary, really takes the place of a conclusion-theme, and closes the first part of the movement, which is then repeated. This first part ends in the relative B-flat major.

The free fantasia, which is pretty long, is devoted entirely to an elaborate working-out of the first theme in imitative counterpoint. The third part of the movement is little, if anything, more than a repetition of the first save that the second theme and what follows it are in the tonic G minor — not G major, as might have been expected from the second theme's coming in B-flat major in the first part.

This symphony is scored for 1 flute, 2 oboes, 2 bassoons, 2 horns, and the usual strings. It long disputed the claim to being the "model symphony" with Beethoven's second, in D major.

FRANÇOIS-FRÉDÉRIC CHOPIN was born at Zelazowa-Wola, a village some six miles from Warsaw, in Poland, on March 1, 1809,* and died in Paris on October 17, 1849. His father, Nicolas Chopin, was a Frenchman by birth, who came to Warsaw as a private tutor, and afterwards opened a private school there where the sons of good Polish families got their education; his mother, Justine Kryzanowska, was of pure Polish blood. He was a very bright boy, full of health and animal spirits, and with considerable talent as a caricaturist and mimic; his health and strength as a boy seem to have been quite up to the average, for he stood many longish stage-coach trips over rough Polish and German roads without apparently

*The year of Chopin's birth given on his tombstone in Père-Lachaise is 1810; but this has been proved to be wrong, and makes him out a year too young.

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suffering from them in the least. His musical talent showed itself early; his teachers were the Bohemian Zwiny and the German Joseph Elsner, the latter of whom, although but a third-rate composer, was a learned musician and a devoted student of what was available of Sebastian Bach's works at the time.

At the age of nine Chopin was up to playing a concerto of Gyrowetz's, and even improvised in public. At nineteen he was a consummate piano-forte virtuoso, probably the equal or superior of any pianist then living, with the exception of Franz Liszt; Thalberg's greatness had not quite dawned at that time, 1828. In this year he set out, *via* Vienna and Munich, for Paris. But the career of popular virtuoso was not for him; the one thing he lacked as a public performer was physical weight and strength; he never could play very effectively in large concert halls, but was essentially an artist of the drawing-room. But he soon became intimate in Paris intellectual and artistic circles, counting among his friends Liszt, Berlioz, Bellini, Ernst, Adolph Nourrit, Meyerbeer, Heine, Balzac, Delacroix, and others. Liszt, who was his most enthusiastic admirer, introduced him to George Sand, and a passionate attachment sprang up between the two, which lasted some eight years, until George Sand got tired of him, as she had tired of Alfred de Musset before. But for those eight years she almost wholly monopolized Chopin's life.

The prevailing notion that Chopin was of a weak constitution and a constant victim to ill-health during his life in Paris is not borne out by facts. Very robust he was not; but he was a thoroughly healthy man. He was not dissipated, but the nervous wear and tear of Paris life, with

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its late hours and perpetual demands on the nervous system, proved too much for him; although he never appeared in public as a pianist after the first few years, he played a great deal in his own intimate circle, and always felt his own playing keenly. He fell into a consumption, which the hardships of a trip to Minorca in company with George Sand did not improve. The disease developed rapidly. Save for this trip to Minorca in 1838, and a visit or two to England and Scotland later on, he never left Paris after once settling there.

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FRÉDÉRIC CHOPIN.

(Born at Zelazowa-Wola, near Warsaw, on March 1, 1809; died in Paris on Oct. 17, 1849.)

The first movement of this concerto, *Maestoso* in F minor (4-4 time), begins with a long orchestral *ritornello* which corresponds to the first part of a symphonic first movement up to the traditional "repeat." The first theme is given out by the strings and very briefly developed by the full orchestra (only eight measures in all); it is immediately followed by a more *cantabile* first subsidiary, first in the strings, then extendedly developed by fuller and fuller orchestra, the development soon assuming the shape of passage-work. A few transitional measures in the strings (still in the tonic, F minor) lead to the entrance of the second theme in the woodwind and horns, it coming in suddenly in the relative A-flat major; it is

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developed at some length, and leads to a very short conclusion-theme (little more than a transition-passage, in fact) in the flute and clarinet, accompanied by the strings, ending on the subdominant of the principal key (chord of B-flat minor). Now the solo instrument enters, on the "repeat" of the first part, as is usual in concertos; four measures of introductory arpeggio lead to the return of the first theme, now given out by the pianoforte, with occasional accompanying harmonies in the strings. The development, however, is new, or, rather, it shows that the statement of the theme in the orchestral *ritornello* was incomplete and confined to its thesis only; for, after the first eight measures of thesis, the pianoforte now goes on with the antithesis of the theme and develops it at great length, with all sorts of florid embroidery, the development gradually assuming the shape of brilliant passage-work. The first subsidiary does not reappear, but the solo instrument, without any intervening orchestral *tutti*, proceeds after a while to take up the second theme (in A-flat major as in the *ritornello*), giving it in a much embroidered shape and developing it at great length, the development leading to a new second subsidiary and much brilliant

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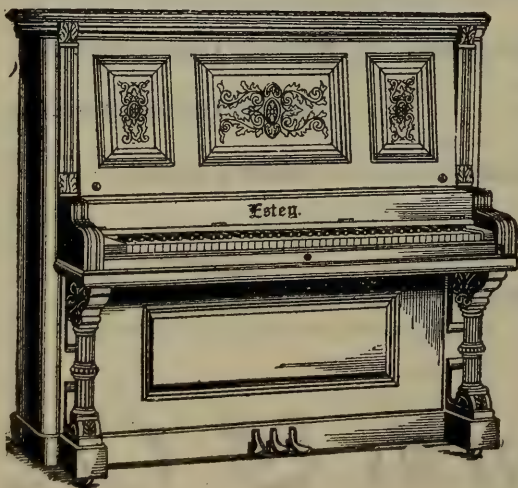
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passage-work. The accompaniment is confined entirely to plain harmony in the strings. A long worked-up and exceedingly brilliant climax leads to the re-entrance of the first subsidiary in C minor as an orchestral *tutti*; here begins the free fantasia, the working-out being first in the orchestra, then in the pianoforte, then in the orchestra again against brilliant passage-work in the pianoforte, and lastly, after a descending chromatic scale in 3rds in the pianoforte, in the full orchestra as another *tutti*. The third part of the movement begins regularly with the first theme in the tonic in the solo instrument; the development is, however, far more condensed than before, the antithesis of the theme soon running, almost insensibly, into the second theme. This is developed, save for a difference in ornamental details, much as it was in the first part, and still in A-flat major, the second subsidiary also coming in as before, and leading by a brilliant climax of passage-work to a short orchestral coda in the tonic, F minor.

The second movement, *Larghetto* in A-flat major (4-4 time), is in the form of a *romanza*.

It begins with four measures of free prelude in the orchestra, alternately in the strings and wood-wind, which have no thematic connection with the rest of the movement. Then the pianoforte enters with the principal theme of the movement, and develops it in Chopin's most florid manner against a background of plain sustained harmony in the strings. The development of this theme constitutes the whole first part of the movement,



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which, save for the string accompaniment, has precisely the character of some of the composer's nocturnes; indeed, it might form a complete composition in itself. It ends, however, with a deceptive cadence to F-flat major, after which a few transitional measures of scales and arpeggj in the pianoforte, interrupted by sighs in the strings, lead to the second part of the movement. This sort of intermezzo in A-flat minor is thoroughly original: over sustained harmonies in close *tremolo* in the violins, violas, and 'celli, with occasional rhythmic thuds in the double-basses *pizzicati* and a soft chord or two in the flutes and clarinets, the pianoforte plays a series of exceedingly florid passages after the manner of a free recitative. Careful analysis shows that there is really a distinct melodic formation here, for the phrases follow one upon the other with perfect musical coherence; but the recitative-like and dramatic character of it all is what first impresses one. This wonderful intermezzo closes on the chord of the dominant (E-flat major), when a short transitional cadenza of the solo instrument leads to the return of the theme of the first part of the movement. This is now repeated with but little variation, save in the matter of more elaborate ornamental details in the solo part, and a beautiful free imitation of one of the phrases of the pianoforte by an obbligato bassoon. A repetition of the introductory *ritornello* in the strings and wood-wind comes at the end as a short coda.

The third movement is in a free sonata form, based on the extended

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development of three separate themes, with some subsidiary passages ; it is *Allegro vivace* in F minor (3-4 time), and might be called, without too great stretching of terms, an idealized waltz. Each theme is developed at great length ; the first one in F minor, the second and third in the relative A-flat major (in the first part), and the third in F major in the third part. A peculiar effect is made in the accompaniment of the third theme by the violins playing *col legno* ; that is, striking the strings with the back of the bow. The form of the movement is somewhat incomplete, as is often the case where each separate theme is very extendedly developed and even worked out in the first part.

ENTR'ACTE.

THE CANONS OF ART.

We have all heard of them ; though exactly what they are is not so easy to discover. They seem to be rather fragile things, for Art itself has progressed through the ages at the expense of an enormous breakage of them. You can track the march of an art through time by the broken canons in its path as you can that of a picnic party through a wood by the broken egg-shells. Yet every one of these same shattered canons was once held sacred, held to be a thing infrangible and good for a safe voyage through eternity. And with every crack in any one of them there was a terrific outcry, summoning all æsthetic hearts of oak to rally round the legitimist banner, for Art was in danger ; just as we hear the dread news that the

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And yet, may it not be said, on the other hand, that an art without canons, an absolutely lawless art, must be no art at all? Where there are no rules, no laws, one would think that only one of two things can exist: either autocracy or anarchy. To the autocratic pitch, to the point of unquestioning obedience to the dictates of a single, irresponsible ruler, no art has ever brought it yet. Perhaps also, never quite to the anarchic pitch either. One must conclude that Art can not but obey certain laws, for the most part of the unformulated, unwritten sort, and that to discover these laws and formulate them distinctly as rules or canons would be a not undesirable performance. But this sort of discovery has heretofore had its difficulties. It seems highly probable that no single entire law of Art has ever yet been discovered, but only parts and portions of laws. And the formulating of these parts and portions, the reducing them to ostensible rules and canons, has for the most part been done with a wisdom that saw only two feet before its own nose. Rules were made to fit isolated cases in hand, and then proclaimed as valid for all cases and all time — with the results that we know. No man yet has had sufficient penetration of insight, sufficient scope of vision, to see enough of a law of Art to be able to express it in a rule that shall outlive the ages and be more perennial than bronze. One may even suspect that such penetration of insight and scope of vision will be refused man, to the end of time.

Yet, amid this continual breaking of canons,—partial formulations of laws, pretending to completeness; temporary makeshifts, pretending to

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everlastingness,—it is to be noted how many, not yet broken, rules gain weight and authority by insensibly establishing themselves as conventions. The half-conscious plebiscitum of artists decrees that the truth contained in them is worthy of practical recognition, and, from being the partial, perhaps tyrannical expressions of laws, they become willingly accepted conventions, conformity to which soon grows to be a matter of habit. In this condition they exert their most potent, also their most beneficent, sway. Convention is not to be rashly undervalued; without it we should all be in but ill case. Our very language is nothing more than a long-inherited convention; there must needs be something conventional in the expressive methods of Art, or they would fail to achieve their end; people would not understand them.

There are no relations in life in which at least something has not to be taken for granted; and the art which can take a widely recognized convention for granted is in the safest state. It is only when conventions cease to correspond to the demands of the times, cease to be the true expression of the general feeling, that they become irksome and the few advanced leaders cry for their abolition. It is only when the canon that has become conventional can no longer be believed in, that convention and sham become synonymous, and the place of belief is usurped by cant. But, abolish the worn-out convention as you will, its place must be taken by another convention, based on a canon that may be quite as partial and merely temporary an expression of a law, one whose truth is as largely alloyed with falsehood, as the old one. Only the truth it contains will be better adapted to the needs of the age; it will more truly express the feelings of the artistic world at large, and correspond more adequately to its

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demands. But note this, that, as the power of pure faith wanes in the world; and the craving for investigation, reasoning, and the exercise of judgment waxes strong, the authority of the new canon will be but weak until it has succeeded in embodying itself in a new recognized convention. And the condition of Art meanwhile — between the death of the old convention and the establishment and recognition of the new — will seem to the thoughtless very like one of anarchy. For a simple canon, no matter how well formulated, can exert little sway nowadays over the doings of men and artists; it must first prove its viability before the world will accept it. And where there is no rule, it seems as if there must needs be nothing but anarchy. But, to my mind, this supposed condition of anarchy does not really exist.

Remember that analogies are ever liable to limp a little; you can hardly find one that stands and walks squarely on both feet. When we speak of anarchy in Art, it is and can be only by analogy with anarchy in the State. And I here use the word “anarchy” in its current sense, not only of a state of no recognized rule, but of a state of no-rule that is intrinsically and recognizedly hurtful to mankind by being such. Its badness lies in its practical workings more than in any theoretical considerations. Anarchy in the State virtually means far more than there being no recognized laws, no recognized government, and every man ruling himself; that is what it means theoretically, but practically it means more: it means not only every man ruling himself, but every man trying his best to rule all his fellows into the bargain and make the whole world walk his gait. But there is little, or nothing, of this in the so-called anarchic periods of an art. The artist, in any case, does what he pleases: in times when con-

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vention holds unquestioned sway, he does it conventionally; in times when convention is dead, he does it unconventionally, but suits himself just the same. His innovations hurt no one, and there is no active recalcitration, except from the critics. And, whew! who cares a rap for them? Possibly the "passionate press-agent," but no one else. Here the theoretical and practical sides of a state of anarchy coincide; but so innocuous a state of anarchy as that is hardly worthy of the name. So I refuse to call it anarchy.

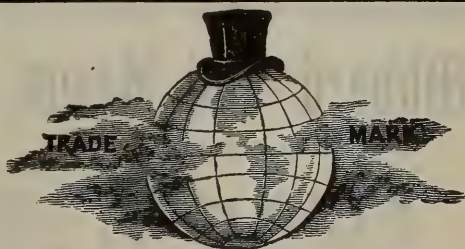
But the important gist of the matter is, after all, this: the new canon — whether before or after its embodying itself in a recognized convention — will in all probability be no more complete, universal, nor lasting an expression of a law of Art than the old one it has displaced; it will probably be quite as partial and temporary. More than this, the old convention, which had ceased to be adequate to the needs of the times, was most likely not inadequate all over and all through; it had become irksome in one way, and irksome enough for men to cry for its abolition. But, in abolishing it, at least something good and viable was probably lost, and something the loss of which the world cannot endure forever. It is likely, too, that this lost something will not be contained in the new convention; so that this one also will have to be abolished in time, that the loss may be made good. Art in its progress is ever thus dropping stitches which it will in time have to go back to take up again. No convention, no matter how effete and superannuated, no matter how unfit for the world's adherence, is wholly bad; if it were so, it could never have been good; for, change as he may, the human animal remains always the same at bottom. And it is by — perhaps unavoidably — abolishing the

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good with the bad in an effete convention that we inevitably prevent the new, fresh convention being altogether excellent. It is only more adequate to our present needs than the old one ; that is all we can truly say in its favor ; and that is enough. It forms the most convenient channel for the art-workers of the day to let their inspiration flow through, affords them the fittest form wherein to embody it. So soon as they begin to feel that, in losing something of the old convention, they have lost something of permanent value, they will not be slow in going back and taking up the dropped stitch again. You can trust them for that.

It was once a social convention, or fashion, to eat fish with a fork merely ; all at once the practical English awoke to the fact that this was inconvenient, and Fashion forthwith decreed that fish should be eaten with knife and fork. But, in thus decreeing what was to become a new convention, Fashion did not go to work blindly ; it reasoned about the matter, and saw that the old fashion was practically based on the fact that fish got a disagreeable taste from being cut with a *steel* knife, and that discarding the knife really meant nothing more than discarding steel. So, finding the unaided fork inconvenient, Fashion decreed that fish should be eaten with knife and fork, to be sure, but also that the knife should be of *silver*.

I fear that the great art-workers who are really the principal abolishers and promulgators of conventions in Art, do not always go to work so sensibly as this. But art is a field where feeling and enthusiasm—and their almost inevitable concomitant, sharpness of temper—have more to say than reason and circumspection. The original artist is so overjoyed to be rid of the old, and well on with the new, that he wishes the old good riddance forever and aye without compunction. Perhaps also it is true

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that, in Art, no man can acquire sufficient force of energy to rise to the pitch of kicking out the old, and embracing the new, unless he have a somewhat exaggerated, morbid, and indiscriminating yearning for the one, and hatred of the other. It is quite likely that something of the insanity of a fixed idea is needful for the purpose. Few men advocate a revolution against what they deem inconvenient; man gets to the pitch of revolt only against what he has found intolerable. And the art-worker abolishes, not what he finds merely useless, but what he can no longer possibly endure. Then, to be sure, he abolishes it, root and branch, probably to be followed by another who will in time lovingly examine the old dug-up roots, to see if there be no fresh shoots sprouting from them, in which examination he is more than likely to be successful.

SYMPHONY IN D MAJOR JOSEF HAYDN

(Born at Rohrau, Lower Austria, on March 31 — April 1? — 1732: died in Vienna on May 31, 1809).

This symphony is No. 2 in the editions of Breitkopf & Härtel and Peters, and No. 7 in the Catalogue of the Philharmonic Society of London. It is the seventh of the so-called “Salomon symphonies,” and was written in London in 1795 for Salomon’s concerts.

Its first movement begins with a slow introduction (*Adagio*, in D minor, 4-4 time), which opens *fortissimo* with the whole orchestra in unison and octaves, passing from the tonic to a hold on the dominant above, and then

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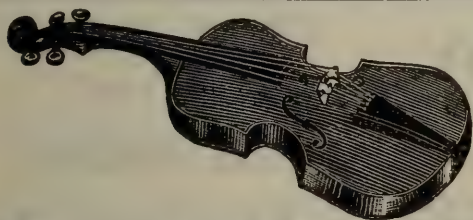
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from the tonic to a hold on the dominant below. This introduction is short and but little developed. The main body of the movement (*Allegro*, in D major, 2-2 time) begins with the announcement of the first theme by the strings in the tonic D major; then follows some strong passage-work for the full orchestra, which soon assumes the character of a first subsidiary, ending plagally in E major, which chord is thrice repeated, as at the end of a division. One now expects the second theme to make its appearance; but no, the first theme is now repeated in the dominant (A major) by the strings and some of the wood-wind, and leads to some more strong passage-work, which ends with a firm cadence in A. A short conclusion-theme in this key brings the first part of the movement to a close; there has been no real second theme, its place being taken by the repetition of the first theme in the dominant. This first part is repeated.

The free fantasia is quite long for Haydn, and runs mostly on figures from the first theme and the conclusion-theme. The third part begins regularly, a pleasing variation being that the third and fourth phrases of the theme are now given by the flute and two oboes, inverted in double-counterpoint, with the melody in the lower voice. For the rest, the relation of this third part to the first is quite regular, the repetition of the first theme — which takes the place of a second theme — now coming in the tonic instead of the dominant.

The second movement (*Andante*, in G major, 2-4 time) is in the form of a slow rondo on a principal theme, with one or more episodic subsidiaries.



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Like some of Mozart's slow movements in a similar form, it is noteworthy for the frequency with which the leading theme recurs, and the grace with which it is often varied. But, in spite of frequent more or less elaborate figural embroideries of the melody, the movement can in no sense be called a Theme with Variations.

The third movement (*Allegro*, in D major, 3-4 time) is a Minuet, with trio in B-flat major. It belongs to the category of fast symphonic minuets, not to the old, slow, and stately dance-minuets.

The last movement (*Allegro spiritoso*, in D major, 2-2 time), is not, as was usual with Haydn, a rondo, but is in a regular, and very fully developed, sonata-form, such as is commonly applied in first movements of symphonies. The first theme, given out by the violins over a tonic organ-point in the bass, is of a strongly marked rustic, peasant character. It is immediately repeated an octave higher, over the same organ-point, and against a new counter-theme in the second violins. Theme and counter-theme are developed at considerable length, with some subsidiary passage-work, leading to a half-cadence in A major. The more *cantabile* second theme enters, by surprise, in B minor, but soon settles down into the dominant key of A major, and is followed by a short and brisk concluding passage which ends the first part of the movement, which is forthwith repeated. The free fantasia is not very long, and is rather brilliant than elaborate. The third part of the movement bears the regular relations to the first, and is followed by a quite extended and brilliant coda,—not a common thing with Haydn!

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PROGRAMME.

Weber - - - - - Overture, "Oberon"

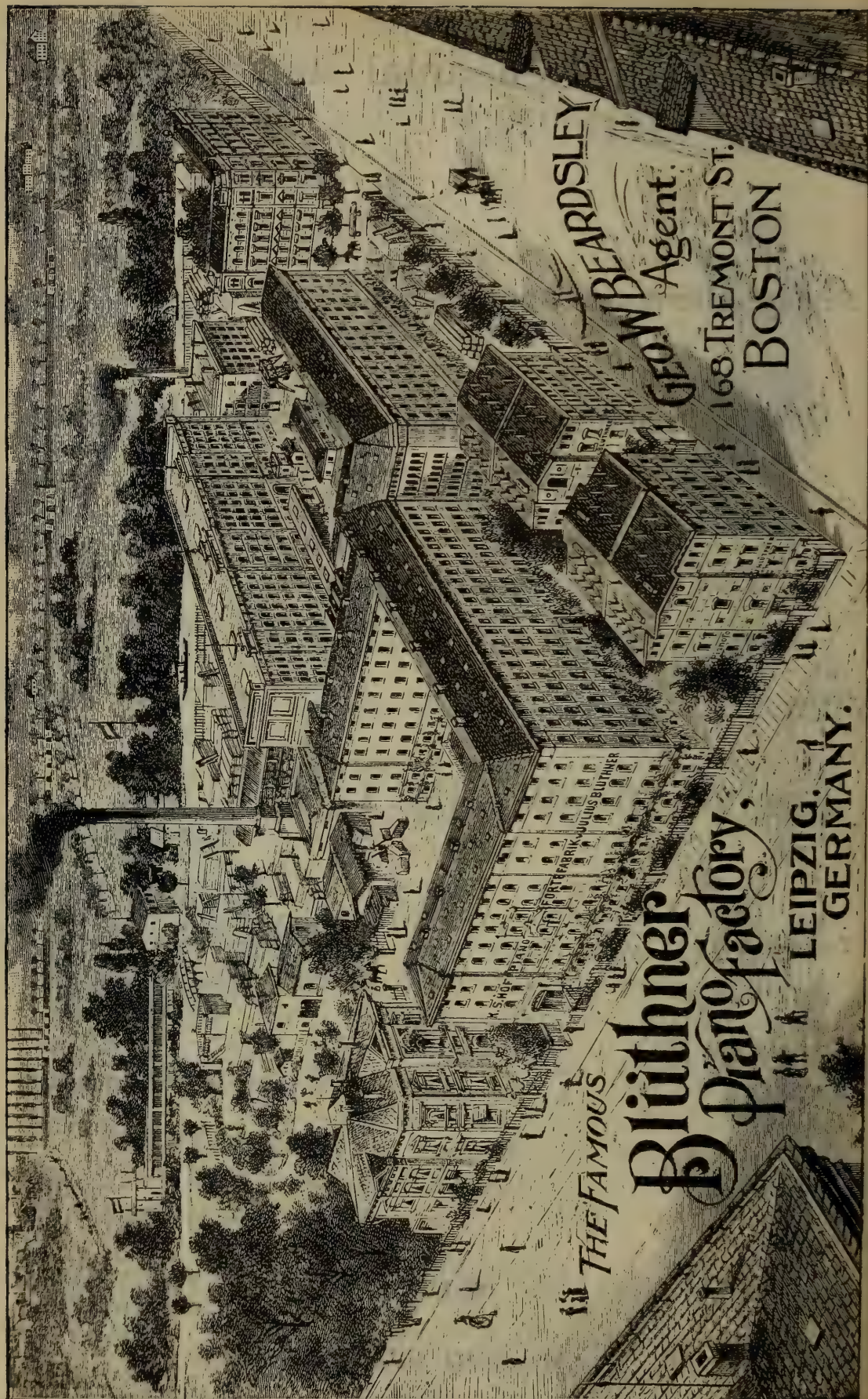
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Tschaikowsky - - - - - Symphony No. 6

Wagner - - - - - Overture, "Tannhauser"

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- | | | |
|-----|--|-----------------|
| I. | SONATA APPASSIONATA, Op. 57, | Beethoven |
| | Allegro, Andante con moto, Allegro non troppo, Presto. | |
| II. | a. PRELUDE, D-flat, | Chopin |
| | b. NOCTURNE, Op. 48, No. 1, | |
| | c. WALTZ, in A-flat, | |
| | d. BALLADE, Op. 47, | |
| II. | a. ROMANZA, in E-flat, | Rubinstein |
| | b. BARCAROLLE, in G major, | |
| | c. VALSE CAPRICE, | |
| IV. | a. RONDO, Op. 51, No. 2, | Beethoven |
| | b. VOGEL ALS PROPHET, | Schumann |
| | c. MARCHE MILITAIRE, | Schubert-Tausig |

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SUNDAY EVENING, MARCH 28, AT 8.

PROGRAMME.

- | | | | |
|----|---|--|-------------|
| 1. | Ouvertüre, "Freischütz." | ORCHESTRA. | Weber |
| 2. | Aria from "The Seasons." | Mr. MAX HEINRICH. | Haydn |
| 3. | <i>a.</i> Scherzo.
<i>b.</i> Notturmo.
<i>c.</i> Wedding-march. | } "Midsummer-night's Dream."
ORCHESTRA. | Mendelssohn |
| 4. | Hungarian Rhapsody. | Mr. LEO SCHULZ. | Popper |
| 5. | Turkish March from "Ruins of Athens." | ORCHESTRA. | Beethoven |
| 6. | Songs. { "Margareth am Thore."
{ "Der Pfarrer von Assmannshausen." | Mr. MAX HEINRICH. | Jensen |
| 7. | Vorspiel zu "Die Meistersinger." | | Wagner |

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Twentieth Rehearsal and Concert.

Friday Afternoon, April 2, at 2.30 o'clock.

Saturday Evening, April 3, at 8.00 o'clock.

PROGRAMME.

Karl Maria von Weber - - - - - Overture to "Oberon" ✓

a. Woldemar Bargiel - - - Adagio for Violoncello, Op. 38 ✓

b. Antonín Dvořák - - - Rondo for Violoncello, Op. 94 ✓

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Peter Ilyitch Tschaikowsky Symphony No. 6, in B minor, "Pathétique,"
Op. 74 ✓

- | | | |
|--|-----------|------------|
| I. Adagio (B minor) | - - - - - | 4-4 |
| Allegro non troppo (B minor) | - - - - - | 4-4 |
| II. Allegro con grazia (D major) | - - - - - | 5-4 |
| III. Allegro molto vivace (G major) | - - - - - | 4-4 (12-8) |
| IV. Finale: Adagio lamentoso (B minor) | - - - - - | 3-4 |

George Frideric Handel Recitative, "Deeper and Deeper still," and Air,
"Waft her, Angels," from "Jephthah" ✓

Richard Wagner - - - - - Overture to "Tannhäuser" ✓

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OVERTURE TO "OBERON," IN D MAJOR . . . KARL MARIA VON WEBER.

(Born at Eutin, in the grand-duchy of Oldenburg, on Dec. 11, 1786;
died in London on June 5, 1826.)

Oberon, or the Elf-King's Oath, romantic opera in three acts, the text by James R. Planché, the music by Karl Maria von Weber, was first given at Covent Garden, London, on April 12, 1826. It is one of the exceedingly few English operas written by a world-famous dramatic composer. It was written in 1825-26, and was Weber's last opera. The libretto was based on Villeneuve's romance *Huon de Bordeaux*, and Sotheby's English translation of Wieland's poem *Oberon*. The libretto was translated into German by Theodor Hell, and the opera brought out in this version in Leipzig in December, 1826, in Vienna on March 20, 1827, and in Berlin on July 2, 1828. The same German version was given in Paris in 1830, but without success; but the opera was given, in a French translation, by Nutter, Beaumont, and Chazot, at the Théâtre Lyrique in Paris on February 27, 1857, and did succeed with the public. It was first given in an Italian translation, with recitatives by Weber's pupil, Sir Julius Benedict, at Her Majesty's Theatre, London, on July 30, 1860. It was first given in New York (in the original English version) on October 9, 1829, and in Italian (with Benedict's recitatives) in Philadelphia on March 9, 1870. The overture has long held its place in the orchestral repertory all over the musical world.

The overture begins with a slow introduction (*Adagio sostenuto*, in D major, 4-4 time) which is all suggestive of the fairy character of the opera. First comes the slow call (D, E, F-sharp) on Oberon's magic horn, answered by a little sigh in the muted strings; then both call and sigh are

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repeated. Slow melodious phrases in the strings now alternate with a light, skipping, fairy-like figure in the flutes and clarinets, after which the trumpets, horns, and bassoons give a soft, march-like call, which is twice responded to by a dainty, tripping, dance-like figure in the muted strings. Soon a tender love-melody sounds in the lower register of the orchestra, harmonized in three parts, with the following absolutely original orchestration: the upper voice is sung by the violas and first 'celli in unison, the middle voice by two clarinets in unison, and the bass by the second 'celli; a short dreamy passage in the strings leads to a hold in the violas on the two notes D and E, and then comes suddenly what has been called "the loudest chord in all orchestration,"—a tremendous crash of the full orchestra on the dominant chord of A. The unexpected suddenness of this orchestral thunderbolt has quite as much to do with the effect it produces as the way in which it is scored; but the effect is unquestionable,—familiar as the overture is, it is hardly ever played anywhere, even to-day, without this chord's startling at least somebody in the audience, and the comic results of which this sudden shock has been productive on more than one occasion have given rise to many an anecdote. It is unquestionably one of the most tremendous "surprises" in all orchestral music.

Now the main body of the overture (*Allegro con fuoco*, in D major, 4-4 time) begins. As the introductory orchestral crash was the most tremendous, so have the first four measures of this *Allegro* been called, and not without some show of reason, the most brilliant and dashing orchestral onslaught in all music; here Weber has fairly outdone himself in brilliancy.

His overtures to *Der Beherrscher der Geister* and to *Euryanthe* both begin with a similar rush of the strings, but give only a faint idea of

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what Weber has achieved in this instance. This tumultuous theme is developed at considerable length, merging into some subsidiary passage-work, in which the alternation of some sharply rhythmic strokes in the strings and wind, in full harmony, with a strongly accented descending semi-tone in the strings and trombones, in unison and octaves, is particularly to be noticed; the rhythmic figure resulting from this alternation almost deserves to be called a first subsidiary in itself. Now Oberon's magic horn is heard once more giving out its soft call, answered by the skipping, fairy-like figure, first in the violins and violas, then in the flutes and clarinets; a hushed chord of the dominant 7th in the key of A major ushers in the second theme,—a beautiful, tender *cantilena*, sung first by the clarinet, then repeated by the first violins, over a most reposeful accompaniment of plain sustained harmonies in the other strings. Here, as also in the overture to *Euryanthe* and elsewhere, Weber shows his fine sense for dramatic contrast: his first theme and its subsequent development have been of the most dashing brilliant character, full of the most energetic and piquant rhythms, and in his accompaniment to his second theme all is absolutely reposeful, nothing but the simplest and most restful harmony.

The bright and joyous conclusion-theme (taken from the peroration of Rezia's great scena, "Ocean, thou mighty monster") comes in brightly in the violins, the rhythmic character of the accompaniment growing more marked and lively as it goes on. The short chromatic *crescendos* (*quasi sforzando*) with which the phrase ends have become famous,—especially in English orchestras, the English violinist having brought the art of sudden *sforzando* to great and often startling perfection. With this conclusion-theme the first part of the overture ends, or rather gradually dies out, for it closes on a hushed half-cadence in A major.

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Soft repeated A major chords in the bassoons, horns, drums, and basses begin the free fantasia, rather in the Rossini fashion. The dashing first theme is worked up in short successive periods, much as if it were to be a mere transition-passage to bridge over to the beginning of the third part; but the working-out soon begins in earnest, running at first on an entirely new theme, which is treated in *fugato* against a running contrapuntal counter-theme in the strings, then taking up the second theme and the first subsidiary, and treating them with great effectiveness, if with not much real elaboration.

The third part begins with the same rush at the first theme as the first did, and carries it through much the same developments, until, after the first subsidiary has been reached, the second theme is dropped entirely, and the brilliant conclusion-theme comes in in the full orchestra, and is worked up with the utmost energy to a dashing coda.

This overture is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 pair of kettle-drums, and the usual strings.

ADAGIO FOR VIOLONCELLO AND ORCHESTRA, OPUS 38.

WOLDEMAR BARGIEL.

(Born in Berlin on Oct. 3, 1828; died in Feb., 1897.)

This composition, *Adagio* in G major (4-4 time), begins immediately with the development of its principal *cantilena* by the solo 'cello, accompanied by the orchestra. Then follows an intermediary passage, *Poco più moto ed energico* in the relative E minor (4-4 time), opening with a short orchestral

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ritornello in a livelier rhythm, after which the solo instrument develops a more nervous second theme. The piece closes with a return of the tranquil first part.

The orchestral part of this *Adagio* is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, and the usual strings. The score bears no dedication.

RONDO FOR VIOLONCELLO AND ORCHESTRA, OPUS 94.

ANTONÍN DVOŘÁK.

(Born at Nelahozeves (Mühlhausen), near Kralup, Bohemia, on Sept. 8, 1841; still living.)

This composition, *Allegretto grazioso* in G minor (2-4 time), begins with the exposition and brief development of its first theme by the solo instrument, accompanied by the orchestra, modulating at last to the relative B-flat major, in which key the more *cantabile* and expressive second theme appears; this is somewhat extendedly developed by the solo instrument and the orchestra, making way at length for a short conclusion-theme of passage-work. A short episode follows, *Più mosso*, *Allegro vivo* in G major (6-8 and 2-4 time), after which the development goes on in simple rondo form to the end.

The orchestral part of this Rondo is scored for 2 oboes, 2 bassoons, 1 pair of kettle-drums, and the usual strings. The score bears no dedication.

SYMPHONY NO. 6, IN B MINOR, "PATHÉTIQUE," OP. 74.

PETER ILYITCH TSCHAIKOWSKY.

(Born at Votkinsk, in the government of Viatka, Russia, on Dec. 25, 1840;
died in St. Petersburg on Nov. 7, 1895.)

This symphony was published and performed very shortly before the composer's death. It is supposed that he meant the last movement, *Adagio lamentoso*, to be his own Requiem.

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The first movement opens with a brief introduction, *Adagio* in B minor (4-4 time), based upon a slow version of a figure taken from the first theme of the ensuing *Allegro*. This is given out in the lower register of the bassoon, against dark, sombre harmonies in the violas, 'celli, and double-basses.

The main body of the movement, *Allegro non troppo* in B minor (4-4 time), opens with the exposition of the strenuous, sighing first theme in four-part harmony, at first in the divided violas and 'celli, then in the flutes and clarinets. This theme is then concisely developed by the strings, and followed by a first subsidiary, first given out *pianissimo* by the strings, and then developed in double counterpoint by them and the wood-wind. Here we have a good example of Tschaiakowsky's love for sharp contrasts: at first the contrast is one of color, between the warm brown, so to speak, of the violas and 'celli, and the brighter tints of the flutes and clarinets, in the exposition of the first theme; then comes the contrast in rhythmic and melodic character, between the lightly skipping upper and middle voices, and the smoothly flowing bass of the subsidiary — a contrast which well fits this latter for being developed in double counterpoint. The contrapuntal development of the subsidiary is followed by a long *crescendo* climax of passage-work for fuller and fuller orchestra on figures from the first theme, during which a new phrase of the horns assumes greater and greater prominence. When this long climax, which has almost the character of actual working-out, has reached its apex, a *decrescendo* sets in, with solemn harmonies in the trombones and tuba, over a restless, nervous bass in the 'celli; a *cantabile* phrase in the latter now leads over to the second theme almost exactly in the way we find in some of Weber's overtures. The tempo now changes to *Andante*; the key is D major (relative major of the tonic). The muted first violins and 'celli sing the *cantilena* of the second-theme "*teneramente, molto cantabile, con espansione*" in octaves, against

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gently swelled and diminished harmonies in the lower wood-wind and horns. The second subsidiary, *Moderato mosso* in D major, follows hard upon it, a gracefully rising and falling phrase given out alternately by the flute and the bassoon, over a string accompaniment in a strongly marked rhythm. The development of this second subsidiary is very extended, and leads at last to a strong return of the second theme, sung in double octaves by the violins and violas, now unmuted, against a homophonic accompaniment in repeated triplets (so-called "Gounod triplets") in the other strings, wood-wind, and horns. This melody is now further developed than at first, an augmentation of one of the figures from the first theme assuming more and more importance as a counter-theme, and at last almost the character of a conclusion-theme. Recitative-like repetitions of parts of the second theme by the clarinet, over soft chords in the strings and a subdued roll in the kettle-drums, bring the first part of the movement to a close.

So far, the general principles of the sonata-form have been well adhered to, although the development has been somewhat excessive and over-elaborate for the first part of a symphonic movement. But, from this point on, nearly all traces of sonata-form are lost, and the rest of the movement might be called a long free fantasia; in this respect the movement resembles the first in Schumann's D minor symphony, which also is wanting in a third part. To be sure, this movement of Tschaikowsky's is not wholly wanting in, at least rudimentary, indications of a third part: after the long and elaborate free fantasia proper, in which nearly all the thematic material of the movement is thoroughly worked out, the first theme does at last return; but by no means in its original shape, and not in the tonic. It comes back in B-flat minor in the violins, against syncopated triplets in the horns. The second theme, too, returns later in the tonic B major, in the violins and wood-wind, against running counterpoint in the middle parts. But the further development of both of these themes differs utterly from that in the first part of the movement, and their return is far more like what might be expected in the midst of a free fantasia than the regular return of first and

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second theme in a third part. The movement closes with a long diminishing coda. Upon the whole, this movement may be said to begin symphonically, and then to abandon the cyclical principle for that of continuous dramatic development.

The second movement, *Allegro con grazia* in D major (5-4 time), though not entirely of the scherzo character, is very nearly in the form of a scherzo with trio. Its vivacious tempo forbids its being called a romanza, although its flowing melodious thematic material might give this appellation some color of propriety. The principal theme is first given out by the 'celli, against a *pizzicato* accompaniment in the other strings and alternate chords in the wood-wind and the horns. It is developed at considerable length, with quaint accompanying figures and in very varied orchestration. A rather mournful second theme (in the same key and time) comes in as trio, and is developed in its turn. Then a return of the first theme brings the movement to a close. Tschaiakowsky has here treated the unusual 5-4 rhythm with great naturalness and grace; yet he has not in the least obscured its peculiar character — as Chopin has in the slow movement of one of his pianoforte sonatas, and Wagner, in the last act of *Tristan* — and the redundant beat makes itself very plainly felt throughout.

The third movement, *Allegro molto vivace* in G major (4-4 and 12-8 time), has more of the scherzo character, if nothing of the traditional scherzo form. It is based entirely upon the alternate and simultaneous development of two contrasted themes: the one in lively *staccato* triplets (12-8 time) and

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the other in a march-like 4-4 time. This second theme is built up of figures which first appear as contrapuntal counter-figures to the first. The two themes are elaborately developed and worked out, first one and then the other gaining the upper hand, until the march-theme at last carries the day, and is worked up to a resounding coda.

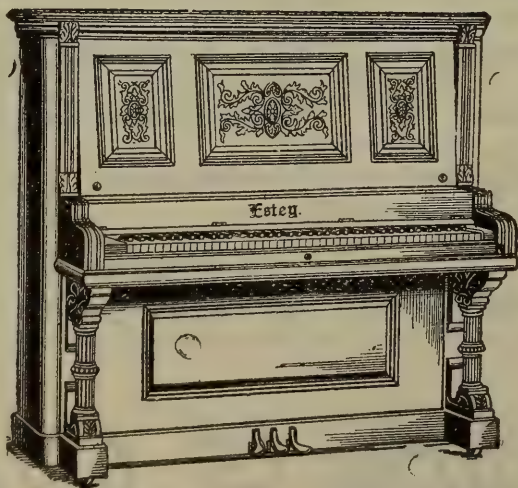
The fourth movement, *Adagio lamentoso* in B minor (3-4 time), is the real slow movement of the symphony, and imparts something of a funereal character to the whole work by coming last. It is a long drawn, wailing threnody, now solemn and majestic, now impassioned in its expression, in which two contrasted themes are worked up with great dramatic power in perfectly free form. After rising at times to the most sonorous *fortissimo* of the full orchestra, the movement closes in hushed *pianissimo*.

This symphony is scored for 3 flutes (the third of which is interchangeable with piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, a set of 3 kettle-drums, and the usual strings, a tam-tam being added *ad libitum* in the last movement. The score is dedicated to W. Davidow (not Charles Davidoff, the famous 'cellist).

ENTR'ACTE.

THE SQUARE ROOT OF MINUS ONE.

Pure Mathematics is a more poetic science than some persons give it credit for being. The very fact that it deals with the abstract, the intangible, the imponderable, at times even with the metaphysically non-existent, with the inconceivable, is of itself not without poetic suggestiveness. Then, we find in it expressions of abstract truth, often wondrously symbolic of certain truths in our own psychical experience. What, for instance, can be more essentially poetic than the idea of the asymptote — that straight



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line which runs out to infinity along side of the hyperbola, the line to which the curve draws ever nearer and nearer, without ever touching it? Is not this a symbol of the human soul ever striving toward its ideal, yet never attaining it? Take, again, the "imaginary quantity;" what can be more luringly tempting to thought and the imagination? It is inconceivable, unimaginable; yet is capable of being quite definitely expressed, capable even of being handled and juggled with as easily as if it were really something. Its charm is in its elusiveness. It, as it were, offers you its tail in roguishly tempting fashion; then, when you come with your pinch of salt, whisks it away, and your salt falls upon vacancy.

The square (second power) of a positive quantity is positive; that of a negative quantity is positive likewise. The square of $+2$ (that is, the product of 2 multiplied by 2) is $+4$; the square of -2 is also $+4$. Therefore the square root of $+4$ is either $+2$ or -2 ; in general, the square root of a positive quantity is either positive or negative. But the square root of a negative quantity? What is the square root of -4 ? It can be neither positive nor negative; that stands to reason. Then, what can it be? Echo answers: What? Mathematics answers: Imaginary.

The common mathematical expression for this imaginary quantity is "the square root of -1 ;" and, whatever mathematical product, combination, series of positive and negative quantities you may have, if this imaginary quantity enters but once as a factor, your whole product, combination, or series becomes imaginary. In the higher Mathematics all combinations or series of positive and negative quantities are called "real;" but once introduce the square root of minus one as a factor, and the whole combination or series becomes "ideal." And every real series or combination has its exactly corresponding ideal series or combination. As Professor Benjamin Peirce used to say, every mathematical expression of a truth in the real world is accompanied, as by its own shadow, by the expression of a corresponding truth in the ideal world.

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If this is not poetic to the core, I know not what is. Just see where Poetry will at times build her nest: even on the heights of pure Mathematics!

But Professor Peirce's dictum is true in a wider field than that of Mathematics, wide as that is; it may be so generalized as to include all truth, not merely the mathematical expression of a truth. We can truly say that every truth in the real world has its exact counterpart in a corresponding truth in the ideal world. Especially is this true in the domain of Art. We talk about the Real and the Ideal in Art; too often without remembering how intimately the two are related to each other. Many of us have somehow got it fixed in our minds that only the Real is true, that the Ideal is but a distortion, and must thus contain an element of falsehood; we look upon the Ideal in Art as a sort of beautiful white lie, whose mission is to console us for the shortcomings of the Real. Beautiful white lie? No lie of any color whatsoever is beautiful. Mendacious Art is to be distrusted; all the more deeply, if it lie "ideally." This false notion of the ideal has been the parent of more bad art than all the mere realists and naturalists have ever been guilty of; their foulest delving in ditches and gutters, their most morbid revelling in the seamy side of life, are innocent, compared with the nightmare imaginings of false idealists.

The true Ideal in Art is not a distortion of the Real; Idealism is not the negation of Realism. On the contrary, the Ideal must be based on the Real, and must be as true as it. The Ideal is an expression of the Real, affected by the square root of minus one, by that faculty of the human mind which is called Imagination. It was surely not for nothing that this square root of minus one was called the imaginary quantity; it is the true symbol of the imaginative quality of the artist's mind. It transmutes real truth into ideal truth. The proper function of the Imagination in Art is to discover or invent means of making the essence of Reality, Nature, and Truth more plainly cognizable and keenly felt; not to console the cowardly in spirit by showing them fantastic shadow-pictures of what can never be.

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Of these means, one — though perhaps not the strongest — is Symbolism. A good deal has been said, first and last, against symbolism in Art ; yet I can see no harm in it, so long as it is plainly recognizable as such, so long as there is no danger of the symbol being mistaken for anything but a symbol. Hard-and-fast realists complain of the wings the old masters painted on angels' shoulders ; which is not particularly sensible of them, by the way, for what do realists know of angels, in any case ? But let us waive that. I think I remember a child's book, of the *Sanford and Merton* sort, in which a would-be instructive old gentleman strove to impress it upon his pupils' minds that winged angels would be hideous in the anatomist's eye ; I think something followed about the insufficiency of the human pectoral muscles. One wishes at times that a law could be passed, forbidding children's books being written by people devoid of a sense of humor. What, in heaven's name, has an anatomist to do with angels ? Still, the point is worth considering.

No one need be told that the angels' wings in pictures by old masters are purely and simply symbolical, not fantastic attempts at improving upon the human anatomy ; and, in most cases, they are quite recognizably symbolical ; they are merely conventional, not scientifico-ornithological wings. They ought not to trouble the anatomist, for there is nothing in them to appeal to the anatomist, one way or the other. But I once saw a modern picture of a Cupid, on whose shoulders were realistically painted white dove's wings ; that Cupid made your flesh creep ! The wings were so exactly and elaborately true to nature — that is, to pigeon nature — that you felt at once that they could not grow out of the boy's shoulders ; and their evidently being the amputated wings of some dead pigeon, artificially stuck there, gave them an air of grewsomeness that forbade all impression of beauty. Their symbolism was lost. It would only have been just a shade better if the painter had gone a step farther, and tried to correct the evident insufficiency of the wings, as organs of flight, by giving his Cupid

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pectoral muscles capable of flapping them effectually — I believe a yard thick has been calculated as about the requisite size — so that no one could possibly escape recognizing him as a monstrosity.

But, if Symbolism in Art is innocent, so long as it is clearly recognizable as such, what shall be said of other products of the so-called “pure Imagination” — by which term is generally meant, the Imagination which cuts itself loose from Reality — in which no symbolical meaning is discoverable? How, for instance, about Goethe’s Erlking and Shakspeare’s Ariel? Such creatures never existed, nor could they ever exist; yet are they not truly poetic, and in the best sense?

It seems to me that such creations of the so-called pure Imagination are, strictly speaking, never an outcome of the poet’s unaided fancy. As Heine says,

Der Stoff, das Material des Gedichts,
Das saugt sich nicht aus dem Finger;
Kein Gott erschafft eine Welt aus Nichts,
So wenig wie irdische Singer.*

The Supernatural in Art is but a reflection of what was once deemed real; its basis is the anthropomorphitic tendency of Man, during the childhood of the race, to embody all natural forces, the hidden causes of all natural phenomena, in human shapes, and account for them so — in the absence of any better explanation. This poetic anthropomorphism was the forerunner of scientific investigation. And, as its results were firmly believed in as Truth, they formed an all-sufficient basis for the artist’s imagination. The existence of fairies, demons, gnomes, and hobgoblins was so vivid to the mind of Man in past ages that its vividness has been able to outlive the wear and tear of centuries. Shakspeare did not create his Ariel out of nothing; he found the stuff for him ready-made in popular belief, probably, too, in his own belief.

* The stuff, the material of the poem is not to be sucked from your finger; no god creates a world out of nothing, any more than earthly singers. — HEINRICH HEINE, *Schöpfungslieder*.

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There is no false Idealism in Ariel nor the Erlking ; they are not inartistic lies, for they present themselves quite frankly as supernatural beings, and make no attempt to fool us into taking them for human and natural. To be sure, their idealism is of a peculiar sort ; it is not merely an expression of Reality, affected by the square root of minus one ; it reposes on a supposition, tacitly agreed upon by poet and reader, a supposition, say, like that of the fourth dimension of space in Quaternions. And here I am reminded that this mathematical simile holds most singularly good. For it is just in the Calculus of Quaternions that, as I have been credibly given to understand, the imaginary square root of minus one can be expressed with such definiteness that it ceases to be inconceivable, and acquires all the semblance of reality. In a similar way, when once you have presupposed the Supernatural in Art, creatures like the Erlking and Ariel acquire a reality in their idealism that enables you to recognize them as beings with whom you are personally acquainted.

In sharp contrast with these sprites, see Gilliat, in Victor Hugo's *Travailleurs de la Mer*, as he watches the departing vessel from his seat on the rock, until the rising tide covers his eyes and he can see no more. Gilliat presents himself to you purely and simply as a man ; he makes no claim to being supernatural. So you feel the scene which Victor Hugo describes with all his grandiose vividness to be merely false and fantastic. Gilliat would have been swept away bodily before the rising water could have reached his eyes ; even if he had been firmly chained down to his rock seat, he would have been drowned before his eyes were submerged. In either case, the thing is physically impossible. Here we have a piece of utterly false idealism, distorting Reality and Truth for the sake of a sham emotional effect ; Victor Hugo's imagination seems to have been powerless to show forth the tragic pathos of the situation in a natural way, and he had nothing for it but to cut loose from Reality and take a plunge into the untrue. The ideal falsehood he shows us corresponds to no real truth.

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I have not perfect faith in an artist who paints an "ism" in his coat of arms. I have still less faith in him, when he pretends to have discovered "isms" in the escutcheons of his acknowledgedly great forerunners. He may be claiming a relationship warranted more by his desire than by facts. **DIODENES HODOBATES, *Cynicisms*.**

Some persons have deemed the high development of technique destructive to spontaneity. I fail to see how it can be; for it is only through a technique that has become automatic that perfect spontaneity of expression is possible. What is destructive to spontaneity is the artist's pinning his faith to a creed.—**IMMANUEL FLOHJÄGER, *Ueber Ethik und Kunstwesen*.**

RECITATIVE, "DEEPER AND DEEPER STILL," AND AIR, "WAFT HER, ANGELS," FROM "JEPHTHAH" **GEORGE FRIDERIC HANDEL.**

(Born at Halle on Feb. 23, 1685; died in London on April 14, 1759.)

Jephthah, oratorio in three acts, the text by Dr. Thomas Morell, the music by George Frideric Handel, was brought out at Covent Garden in London on February 26, 1752. It was Handel's last oratorio. The score was begun on January 21, 1751, and completed on August 30 of the same year. In the Boston Public Library there is a facsimile of Handel's autograph score; the last page of which shows the last few measures of music and the last signature to a completed composition Handel wrote before his blindness became complete.

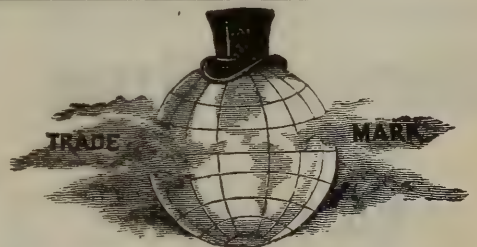
The recitative and air sung at this concert do not really belong together. They are, however, both in the part of Jephthah. The recitative comes near the close of the second act, and is in response to Iphis's announcement of her readiness to fulfil her father's vow. The air (preceded by an-

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other recitative) comes at the beginning of the third act, before the ceremonial of Iphis's sacrifice. I think it was Sims Reeves who first had the idea of putting these two unconnected numbers together for performance at concerts. Be this as it may, it has long been the custom thus to sing them together in England. The recitative begins in F-sharp minor and ends in G major; the air is in G major. In Handel's score both are accompanied by first and second violins, violas, and basses; the orchestral part in the air, however, has some bare places which call for additional accompaniments. The text of recitative and air is as follows:—

RECITATIVE.

Deeper and deeper still, thy goodness, child,
 Pierceth a father's bleeding heart, and checks
 The cruel sentence on my falt'ring tongue.
 Oh! let me whisper it to the raging winds,
 Or howling deserts; for the ears of men
 It is too shocking.—Yet—have I not vow'd?
 And can I think the great Jehovah sleeps,
 Like Chemosh, and such fabled deities?
 Ah no; Heaven heard my thoughts, and wrote them down—
 It must be so.—'Tis this that racks my brain,
 And pours into my breast a thousand pangs,
 That lash me into madness.—Horrid thought!
 My only daughter!—so dear a child,
 Doom'd by a father!—Yes,—the vow is past,
 And Gilead hath triumph'd o'er his foes.
 Therefore, to-morrow's dawn—I can no more.

AIR.

Waft her, angels, through the skies,
 Far above yon azure plain—
 Glorious there, like you, to rise,
 There, like you, forever reign.
 Waft her: *Da Capo.*

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BROOKLINE.

(Born in Leipzig on May 22, 1813; died in Venice on Feb. 13, 1883.)

Tannhäuser und der Sängerkrieg auf Wartburg, romantic opera in three acts, the text and music by Richard Wagner, was first given, under the composer's direction, at the Royal Court Opera in Dresden on October 19, 1845. The original cast contained some famous artists: Tichatschek sang Tannhäuser; Mitterwurzer, Wolfram; Johanna Wagner (the composer's niece), Elisabeth; and Schroeder-Devrient, Venus. Wagner wrote the poem in Dresden in 1843; and the score was finished in 1844-45. When the opera was to be given, in a French translation by Charles Nuitter, at the Académie Impériale de Musique in Paris in 1861, Wagner cut out the coda of the overture, connecting the latter immediately with the first scene of the opera, rewrote this first scene (Bacchanale) entirely, and largely extended the following scene between Tannhäuser and Venus. In this remodelled shape, the work was given on March 13, 1861. This is generally known as the "Paris version"—now to be regarded as the only authentic one.

Whatever may be thought of the wisdom of Wagner's changes in the first scenes of the opera itself,—and the Paris version of these scenes has been criticised as being too much in his later manner (he had already written *Das Rheingold*, *Die Walküre*, and *Tristan*) to harmonize well with the style of the rest of the work,—there can be no doubt about the wisdom of his change in the overture. When he first wrote *Tannhäuser*, he had not fully formulated his theories of the Music-Drama; the overture, with its resounding coda on the Pilgrim's Chorus and its full final cadence, was more a musical *résumé* of the opera than an introduction to it; its form was too complete and self-dependent to accord with Wagner's later theories, and it had too much the air of a concert piece. Cutting out the coda and enchainning it with the bacchanalian music of the first scene cured

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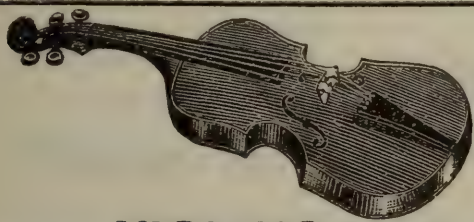
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this. There was another gain, too: the Pilgrims' Chorus, as it appeared in the original coda, sung in E major by the united trumpets and trombones, to a rapidly rushing violin accompaniment, had the disadvantage of throwing the same chorus completely in the shade, when sung in E-flat major in the third act of the opera, with a simpler and less brilliant violin accompaniment. Omitting the coda of the overture allowed the chorus in the third act to make its full effect. The overture in its original form may now be considered as a concert composition by itself. It is in this shape that it is almost invariably given at concerts.

All the themes in the overture are taken from the music of the opera. It begins with a slow introduction, *Andante maestoso* in E major (3-4 time), in which the second Pilgrims' Chorus, "*Begliückt darf nun dich, O Heimath, ich schauen,*" is given almost entire: at first *piano* in the lower wood-wind and horns, to which the lower strings are soon added; then *fortissimo*, with the melody in three trombones in unison, against an obstinate figure in the violins; then dying away to *pianissimo* in the clarinets and bassoons. This introduction leads immediately over to the main body of the overture.

This, *Allegro* in E major (4-4 time), begins with the spirally ascending first theme, the TANNHÄUSER-motive, in the violas and clarinets, against high *tremolos* in the violins, followed by other subsidiary themes, all taken from the bacchanalian music of the first scene of the opera. Next comes the heroic second theme, Tannhäuser's song to Venus, "*Dir töne Lob! Die Wunder sei'n gepriesen,*" in the first act, given out in the dominant, B major, by the full orchestra (without trombones) with the melody in the violins. This is followed by a return of the bacchanalian music, which may be regarded either as taking the place of a conclusion-theme, or as beginning the free fantasia. The central point of the free fantasia is marked by a magical episode in which the clarinet sings the melody of Venus's enticing appeal to Tannhäuser (VENUS-motive), "*Geliebter, komm! sieh' dort die Grotte,*" in the first act, against contrapuntally interwoven



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fragments of the bacchanalian music. The third part begins irregularly, not with the first theme, but with its subsidiary in the tonic, E major, but otherwise maintains its regular relations to the first part, the second theme coming also in the tonic.* It is followed by a more and more furious return of the bacchanalian music, *fortissimo* in the full orchestra, which gradually leads over to the coda. This begins *piano* with a return of the Pilgrims' Chorus of the introduction against a diminution of the obstinately whirling violin figure. In the introduction this figure filled a whole measure; now it fills only half a measure and has to be repeated twice to every measure of the melody.† When, after a short *crescendo*, the pilgrims' melody returns *fortissimo* in three trumpets and three trombones in unison, the violin figure is repeated three times to every ("ideal") measure of the melody, and becomes a perfect vortex of fury. Berlioz has figured out that this violin figure occurs 142 times in the course of the overture.‡

In spite of some deviations from the traditional scheme, this overture to *Tannhäuser* is more symphonic in its form than any of Wagner's others, with the exception of *Eine Faust-Ouvertüre*. It is scored for 1 piccolo-flute, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, 1 bass-tuba, 1 pair of kettle-drums, cymbals, triangle, tambourine, and the usual strings.

* This theme—*Tannhäuser's* song to Venus—appears, in all, six times in the course of the work: twice in the overture (in B major and E major), three times in the first act (in D-flat major, D major, and E-flat major), and once in the Singing Contest in the second act (in E major).

† That is, if we reduce the time to the same terms in both cases. The introduction is *Andante*, 3-4 time; the coda, *Allegro*, 4-4 time, two of its measures being equal to one of the introduction—so that it is "ideally" in 4-2 time, counting two measures as one. At the last *fortissimo* return of the melody in the brass, it appears in still further augmentation, three measures of the *Allegro* being equal to one of the first *Andante*—so that we have an "ideal" 3-1 time.

‡ This famous whirling violin figure has a history. Wagner himself reports that he got the idea for it from a violin passage in the accompaniment of a terzet in Bellini's *Norma*, when he was conducting a performance of that opera in his early days in Magdeburg: after the performance (or a rehearsal?) he even took the trouble to ask the violinists if the passage were congenial to the instrument. *Norma* was written in 1831, and Wagner got his idea from it in 1836. But the idea of using persistent repetitions of one and the same figure in the violins as an accompaniment to a sustained melody in the wind instruments was put in practice by him before he wrote *Tannhäuser*; there is a persistent *ascending* violin figure in the introduction of his overture to *Rienzi*—written in 1838-40—which is very similar in its general effect. And a persistently repeated violin figure, far more like the one in *Tannhäuser* than that in *Rienzi*, is in the finale of Berlioz's *Roméo et Juliette* symphony, written in 1838-39.

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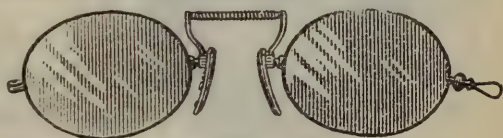
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Mendelssohn - - - - - Overture, "Ruy Blas"

Goetz - Aria from Act III. of the Opera "Taming of the Shrew"

Gernsheim - - - - - Concerto for Violin, in D major

Schumann - - - Symphony No. 3, in E-flat major, "Rhenish"

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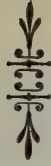
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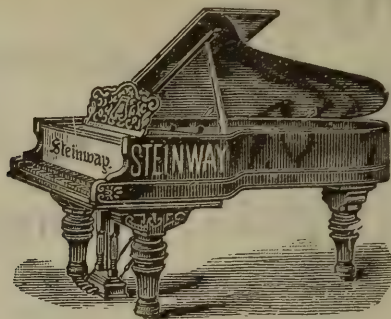
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- II. Andante (D major) - - - - 3-4
- III. Vivace non troppo (A minor) - - 2-4

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- I. Allegro non troppo (E minor) - - 2-2
- II. Andante moderato (E) - - - - 6-8
- III. Allegro giocoso (C major) - - - 2-4
- IV. Chaconne. Allegro energico e passionato (E minor) - - - - 3-4

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(a) Fugue	<i>Bach</i>
(b) Serenade for left hand	<i>Marxsen</i>
(c) Étude	<i>Herz</i>
MR. BRAHMS	

The critics were most friendly and encouraging.

After these few concerts Marxsen kept him for several years from appearing in public. In 1853 he sent him on his first concert journey with — Remenyi, the eccentric Remenyi, the violinist of extreme talent and wandering disposition. In Hanover Brahms played before the King; and there he met Joachim, who was his faithful friend for years until in the matrimonial dispute between Joachim and his wife, Brahms sided with the latter. Joachim wondered when Brahms in one of the concerts at Hanover transposed without preparation and without notes a violin sonata by Beethoven, raising it a semitone on account of the low pitch of the piano. Brahms then went to Weimar where he was the guest of Liszt for several weeks. He left Remenyi; and, with a note from Joachim, visited Schumann at Düsseldorf.

Schumann had a genius for discovering geniuses. He heard Brahms play; he read his compositions; he examined his purposes and aims; he became thoroughly acquainted with the man himself. And then he wrote for the "Neue Zeitschrift für Musik" the famous article in which he told

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of the arrival of a Messiah, an article that provoked rubbing of the eyes, incredulity and derision. There is no doubt but that Brahms was handicapped at first by this glowing tribute. I quote from the article as reproduced in the appreciative essay on Brahms by Dr. Louis Kelterborn of this city.

“Schumann greets him as the one whom he had expected to appear to utter the highest ideal expression of his times, claiming the mastership, not by a gradual development, but appearing suddenly before us fully equipped as Minerva sprang from the brain of Jupiter. ‘And he has come, a youth at whose cradle graces and heroes kept watch. . . . Sitting at the piano he began to unveil wonderful regions. We were drawn into more and more magical circles by his playing, full of genius, which made of the piano an orchestra of lamenting and jubilant voices. There were sonatas or rather veiled symphonies ; songs, whose poetry might be understood without words ; piano pieces both of a demoniac nature and of the most graceful form ; sonatas for violin and piano — string quartets — each so different from every other, that they seemed to flow from many different springs. . . . Whenever he bends his magic wand, there, when the powers of orchestra and chorus lend him their aid, further glimpses of the ideal world will be revealed to us. May the highest genius strengthen him ; meanwhile the spirit of modesty dwells within him. His comrades greet him at his first step into the world of art, where wounds may perhaps await him, but bay and laurel also ; we welcome him as a valiant warrior.”

This article naturally made a sensation. We find Hans von Bülow writing Liszt in 1853 : “Mozart-Brahms or Schumann-Brahms does not trouble at all the peacefulness of my sleep. I await his manifestations.

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Fifteen years ago Schumann spoke in almost analogous terms of the 'genius' of W. Sterndale 'Benêt.' Joachim knows Brahms, and so does the 'ingermanique Reményi.'"

But in January 1854 von Bülow wrote his mother that he was pretty well acquainted with Brahms. "He has been here (Hanover) for two days and I have seen him constantly. A lovable, honest nature, and so far as his talent is concerned a gift of God, in the best meaning of the phrase."

Brahms, in spite of his marked individuality as a composer, found publishers for piano sonatas, a scherzo, a trio and some songs. He visited for a while at Hanover; he made concert tours with Joachim or the singer Stockhausen; he visited crazed Schumann in the hospital. In his concerts he played Beethoven's E-flat major and G major concertos, Mozart's D minor concerto with his own cadenzas, which a learned critic (1856) found "new fashioned," Thalberg's "Don Giovanni" fantasia, pieces by Schumann, etc.

He then spent several years in profound study. He directed the orchestra and chorus at Detmold for a few seasons; he stayed awhile at Hamburg; he travelled. He played at Leipsic in January 1859 his first piano concerto. It was not understood; it was reviewed unfavorably.

Switzerland had peculiar charms for him, and he was fond of the society in Basel and Zürich; but he chose Vienna for his abiding place. This was in 1862. He was welcomed as pianist, composer, man. He was appointed chorus-master of the Sing-Academie for a season, and he prepared a performance of Bach's Passion Music. He left Vienna in 1864, and

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sojourned in different cities — Hamburg, Zürich, Baden-Baden — and in 1869 he returned to Vienna. From 1871 to 1874 he conducted the concerts of the Gesellschaft der Musikfreunde. He went to Heidelberg, but 1878 found him again in Vienna. He busied himself in many ways. He assisted in revising the works of Couperin, Mozart, Chopin. He wrote compositions of every kind. His first great success was the German Requiem, begun after the death of his mother in 1866 and first performed in the Bremen Cathedral in the spring of 1868.

His first symphony, produced at Carlsruhe, Nov. 4, 1876, was played in Vienna for the first time Dec. 17, 1876. The Viennese audience gave the work a cool reception, and after the finale showed absolute displeasure. Ludwig Herbeck, in the life of his father, Johann Herbeck, who conducted this performance, spoke in 1885 of Hanslick's "unaccountable praise of this work as one of the most important of symphonic creations."

His life henceforth was one of constant labor relieved by quiet social enjoyment. The degree of Doctor of Music was conferred upon him by Cambridge University in 1877, and the degree of Doctor of Philosophy was awarded him by Breslau University in 1879. High honors were decreed him by the Prussian government and the city of Vienna.

He had been ailing for some time before his death. At the end his disease was cancer of the liver. He died at Vienna, April 3.

Brahms was never married. Dr. Kelterborn says, "Those who have met him will never forget the impression of his strong personality. Nor will those who saw him conduct or heard him play ever enter into the superfluous discussion whether he was a great leader of orchestra and

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chorus or a master of his instrument. For in both directions he was not only equal to the most exacting demands, but always appeared as if inspired. . . . Socially, he appears unaffected and easy, neither reticent nor predominating in conversation, jolly and kind among friends and children.”

There are contrary opinions. I heard Brahms play his First Piano Concerto at a Philharmonic Concert under Wüllner in Berlin, Jan. 28, 1884. His fingers were thumbs, and his performance was muddy and noisy; yet was it indeed often interesting and at times inspiring in spite of glaring technical deficiencies. And on this occasion he conducted his Third Symphony from manuscript for the first time in Berlin. Never has this symphony led by others seemed as beautiful and strong as it did under the composer’s direction. There was a sense of rhythm, a pervading elasticity, a simplicity in nuancing never to be forgotten.

There is no doubt but that Brahms was most genial in his relations with intimate friends; but, according to the testimony of many, there was another side to his character. W. Beatty-Kingston has given in his “Music and Manners” (1887) an amusing description of an evening in Vienna with Brahms.

“My first meeting with the author of the German Requiem,” says the entertaining gossipier, “took place in the bosom of a singularly unmusical family, endowed by nature, however, with an infinite capacity for hero-worship. Every member of this household, from its head, the erudite, grizzled ‘Herr Doctor’—a veritable mine of scholarship and science, but barely able to distinguish ‘Gott erhalte unsern Kaiser’ from ‘Ach, meine liebe Augustine’—down to its youngest cadette, a merry, flaxen-haired girl of sixteen, to whom melody and rhythm were inexhaustible sources of per-

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plexity, except in so far as they served to facilitate and even promote the recreation of dancing, regarded Herr Brahms with undisguised admiration, and paid him that sort of reverent homage which lay-folk of a devotional turn, however ignorant of the religious mysteries embodied, so to speak, in an exalted ecclesiastical functionary, are apt to offer up to a high-priest or archbishop. One and all, however, my friends the W——s were most excellent worthy and hospitable people, counting amongst the habitués of their dinner-table many of Vienna's artistic and literary celebrities. . . .

“Of this intellectually and artistically luminous circle, Johannes Brahms, whenever he joined it, became at once the central point and chief personage — partly in virtue of the prestige earned for him by his indisputable genius, and partly by reason of his own innate masterfulness of disposition, which enabled him, in eleven cases out of twelve, to take and keep the lead in society, no matter of what class. An imperious man, restrained from self-assertion by no reluctance to wound his neighbors' sensibilities, if he be endowed with real talent, and have done things universally acknowledged to be great, finds little difficulty in establishing himself as a social despot amongst people of average brains and courage. Having a rough side to his tongue, and being quite unscrupulous with respect to his use of it, his domineering is frequently submitted to by those who are his equals in intelligence and his superiors in breeding, but either too timid or too indolent to resist his assumption of superiority. Such an one, when I first met him some eighteen years ago, was Johannes Brahms — loud, dictatorial, a little too obviously penetrated with a sense of his surpassing greatness, violently intolerant of opinions differing from his own, curiously blunt of speech and ‘burschikos,’ but none the less a jovial

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spirit, strongly addicted to the pleasures of the table, and taking keen delight in highly salted 'after-dinner' stories, of which he was an ever-ready narrator, at once boisterous and unctuous.

"As long as he was allowed to have his own way, without let or hindrance, whether in an oracular or anecdotal mood, he was an exceedingly amusing companion, being extremely well-read, clear-headed, and humorous. But he could stand no competition; a shared social throne had no charms for him, and other people's brilliancy 'put him out.' When by any extraordinary accident he found himself relegated to the position of 'the other lion' who 'thought the first a bore,' his irritation too often betrayed him into actual rudeness towards people for whom he had the highest regard. At one of the W——s' select musical parties I remember an instance of how badly he could behave, even to such a man as Joseph Joachim — a prince of executant art and his intimate personal friend. Joachim had very amiably volunteered to play, and there happened to be no violin music handy except one set of the Beethoven P. F. and Violin Sonatas (that dedicated to Salieri) which was brought by our hostess to the great virtuoso with the request that he would ask Brahms — she had not the courage to do so — to take the pianoforte part. Turning towards Brahms, Joachim smilingly

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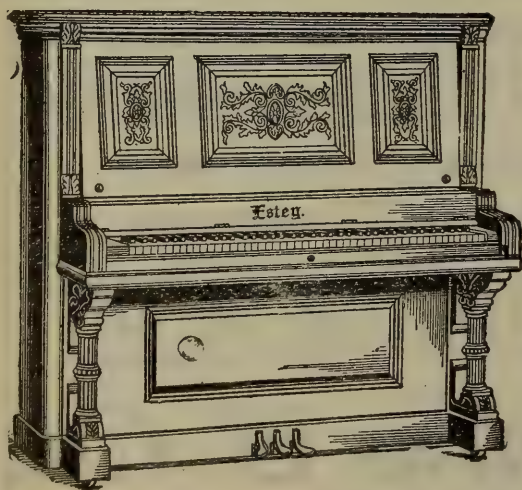
asked, 'Dear Master, will you vouchsafe to play this with me for the amusement of our friends here?' 'I am not an accompanist,' growled Brahms, and abruptly turning his back upon Joachim, strode angrily off into another room. The Hungarian violinist merely shrugged his shoulders, and looked around for a volunteer pianist. . . . Nobody except myself seemed the least surprised at the latter's pettish outburst and *sortie*. To a look of inquiry I was unable to suppress, Joachim replied, 'It is his way when he is vexed; he means nothing by it;' and this view of the incident was evidently the one adopted by all present."

*

* *

And yet how many stories could be told of Brahms's kindness and generosity towards musicians, of his catholic taste. The phrase "The gentlemen have done all in their power" was ever in his mouth even when the orchestra was mediocre or absolutely bad. He loved Bizet's "Carmen" and the waltzes of Johann Strauss. He said these golden words of Mozart: "We cannot write to-day as beautifully as Mozart wrote; we can do this, however; we can endeavor to write as purely as he did." Mr. Kneisel can bear personal witness to the simplicity, the charm, the inherent goodness of the composer.

A singular honor paid Brahms in his lifetime was the publication of a thematic catalogue of his works. With the exception of Liszt he was the first to receive this honor. And this catalogue is full of interesting suggestion and material for the biography yet to be written. Thus only a quarter of his compositions bear any dedication. His first three are dedicated to Joachim, Clara Schumann, Bettina Arnim. Then follow dedications to his



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Brahms' first published work bears the date 1853. He was then 20 years old. During the first eight years after this date, he published only 15 pieces. But from 1853 to 1887 over 100 works by him were published. Schumann in 1853 recommended to a publisher a sonata by Brahms for piano and violin, a trio and a quartet, and yet Brahms' first violin sonata and first string quartet were not published until nearly twenty-five years after this letter was written, for Brahms was his own severest critic, and not until he was sure of his power did he allow his works to go into the world.

*
* *
*

Theodore Thomas, a warm admirer of Brahms when it was not the fashion to admire him, did much missionary work in cities of the United States.

The Harvard Musical Association produced the 1st symphony, Jan. 3, 1878; the second Jan. 9, 1879.

The following works of Brahms were produced here for the first time at concerts of the Boston Symphony orchestra: Third Symphony, Nov. 8, 1884; Fourth Symphony, Nov. 27, 1886; Tragic overture, Oct. 29, 1881; Serenade in A major, Nov. 6, 1886; Second piano concerto (Mr. Lang) March 15, 1884; Violin concerto (Mr. Kneisel), Dec. 7, 1889; Concerto in A minor for violin and 'cello (Messrs. Kneisel and Schroeder) Nov. 18, 1893; Rhapsody for contralto and male chorus (Miss How) Feb. 11, 1882.

*
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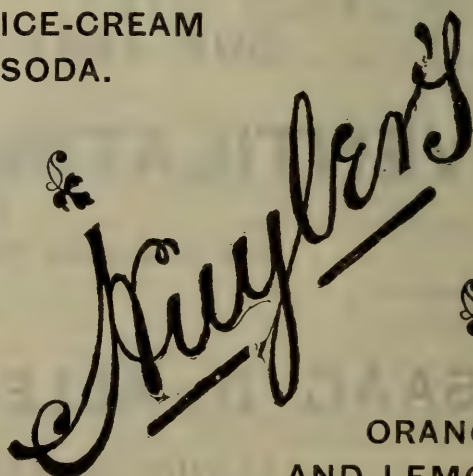
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We are too near Brahms to judge him sanely and without prejudice. And yet the article by Mr. James G. Huneker published in the Musical Courier of April 7th is so suggestive in its appreciation and so brilliant in its expression of opinion, that it is not impertinent or irrelevant to quote from it, although it should be read as a whole. You may not join Mr. Huneker in certain conclusions, but you must acknowledge gladly the force and the originality of his speech.

"It is not rashly premature for us to assign to Brahms a place among the immortals. Coming after the last of the most belated romanticists, untouched by the fever for the theatre, a realist with great imagination, both a classicist and a romantic, he led music back in her proper channels by showing that a phenomenal sense of form and mastery of polyphony second only to Bach are not incompatible with progress, with the faculty of uttering new things in a new way. Brahms is not a reactionist any more than is Richard Wagner. Neither of these men found what they wanted, so one harked back to Gluck and the Greeks, the other to Bach and Beethoven. Consider the massiveness of Brahms' tonal architecture; consider those structures erected after years of toil; regard the man's enormous fertility of ideas, enormous patience in developing them; consider the ease with which he moves shackled by the most difficult forms—not assumed for the mere sake of the difficult, but because it was the only form in which he could successfully express himself—consider the leavening genius, the active *geniality* of the man which ever militates against pedantry or the dryness of scholasticism and the mere arithmetical music of the kapellmeister; consider, we say, the powerful, emotional and intellectual brain of this composer, and then realize that all great works in art are the arduous vic-

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tories of great minds over great imaginations ! Brahms ever consciously schooled his imagination.

.

“Brahms reminds one of those mediæval architects whose life was a prayer in marble, who slowly and assiduously erected cathedrals, the mighty abutments of which flanked majestically upon mother earth, and whose thin, high pinnacles pierced the blue ; whose domes hung suspended between heaven and earth, and in whose nave an army could worship, while in the forest of arches music came and went like the voices of many waters.

.

“A pure musician, a maker of absolute music, a man of poetic ideals, Brahms is, without thrusting himself forward in the contemporary canvas, the most significant figure of his day. Not Berlioz, not Wagner, but the plodding genius Brahms was elected by destiny to receive upon his shoulders the mantle dropped by Beethoven as he ascended the slope to Parnassus, and the shoulders were broad enough to bear the imposing weight and responsibility.”

X. X.

TRAGIC OVERTURE, IN D MINOR, OPUS 81 . . . JOHANNES BRAHMS.

This overture was first given by the Philharmonic Society in Vienna in 1880 ; then at the Gewandhaus in Leipzig in January, 1881.

There is no slow introduction, the work beginning *Allegro ma non troppo* in D minor (2-2 time). It is somewhat irregular in form, although its

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development is essentially classic in spirit. The three regular periods of its first part — commonly known in symphonic nomenclature as first theme, second theme, and conclusion-theme — are clearly enough defined, to be sure ; but this first part is anything but the concise exposition of thematic material one generally finds in classic overtures or first movements of symphonies. The amount of subsidiary material in it is immense, the subsidiary themes being either new in themselves or else derived by some process of melodic or rhythmic transformation from figures belonging to the principal themes. Moreover, the treatment is so contrapuntal, the subsidiaries are so frèquently accompanied by, or used as counter-themes against, portions of the principal themes that the development has essentially the character of working-out, and the first part of the movement often seems like a veritable free fantasia. Indeed, this first part is a hundred and eighty measures long, sixty-four measures falling to the first period, forty to the second, and eighty to the third, or conclusion-period.

This enormously developed first part is followed, as might be expected, by a rather short free fantasia. The fact that this free fantasia begins with a return of the first theme in the tonic leads one at first to imagine that the third part has already begun, and there is to be no working-out,—as in Beethoven's overture to *Egmont*,—but the working-out soon begins, and is exceedingly complex and elaborate. I have called the free fantasia short ; but it is so only by comparison with the very long first part. Indeed, Brahms has carried it to sufficient lengths to make a regular third part of the movement — one that should be a symphonic counterpart of the first — quite out of place ; the third part he has written accordingly contains only the conclusion-period of the first, it being now developed with some deviations from the original plan, and leading to a short coda.

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This overture is scored for 1 piccolo-flute, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, 1 pair of kettle-drums, and the usual strings. The score bears no dedication.

CONCERTO FOR VIOLIN AND VIOLONCELLO, IN A MINOR, OP. 102.

JOHANNES BRAHMS.

Four measures on the full orchestra, announcing the stern, stormy first theme, lead to an elaborate introductory cadenza, begun by the solo 'cello, and then carried on by it and the violin. Then comes a long *tutti* passage, in which the first theme of the movement is regularly developed. This idea of beginning almost immediately with a cadenza for the solo instrument (or instruments) before the traditional orchestral *ritornello* was probably first put into practice by Beethoven, in his E-flat major pianoforte concerto, and has frequently been adopted since. Here, however, Brahms considerably shortens the orchestral *ritornello* itself; the old practice of composers was to have the *ritornello* embrace the whole of the first part of the movement — first theme, second theme, and conclusion-theme — up to where the “repeat” would come in the regular first movement of a symphony, and then let the solo instrument come in on the repeat; but Brahms here carries the orchestral *tutti* only through the development of the first theme and its subsidiary, after which the two solo instruments enter and develop the theme again in a somewhat different way, leading through some brilliant passage-work up to the entrance of the second theme in the relative key of C major. This shortening of the orchestral *ritornello* is quite in accordance with modern ideas: the older scheme was perhaps more strictly in adherence to the letter of the sonata-form and had

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a certain appearance of logical fitness to recommend it. As the first part of symphonic first movements was regularly repeated, it seemed natural to have it played through the first time by the orchestra and the second time by the solo instrument in conjunction with the orchestra; the great objection to this was that it made a pretty long orchestral introduction, and left the listener waiting too long before the entrance of the solo instrument, which was, after all, the principal thing. And, as the "repeat" has long since ceased to be regarded as a necessary element in the form, nothing is to be urged against a cutting down of the orchestral *ritornello* to more compact dimensions, letting it form a sort of introduction to, rather than comprise the whole of, the first part of the movement. The working-out of this movement is exceedingly elaborate, and adheres quite closely to the general spirit of symphonic development in the sonata-form, all due prominence being given to the two solo instruments.

The second movement is very much in the form — albeit it has little or none of the character — of a Minuet and Trio. That is to say, its first and third parts comprise the development of a quiet, undulating melody in D major, whereas its middle part is devoted to that of a more *cantabile* theme in the not very closely related key of F major. Like the middle movements in many concertos that have a long and elaborate first movement, it is short and of the character of a quiet, reposeful intermezzo, — a rest for the ear.

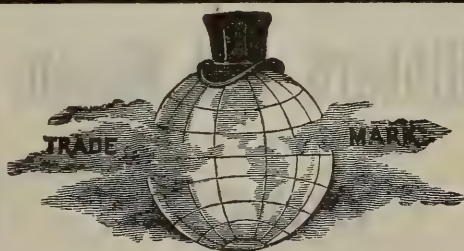
The Finale is a brilliant Rondo on four admirably contrasted themes, worked up with great energy and in a form for which Brahms has more than once shown a strong predilection. Its family resemblance, in the matter of construction, to the Finale of his C minor symphony is unmistakable.

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The first movement, *Allegro non troppo* in E minor (2-2 time), has no slow introduction, but opens immediately with the first theme. This somewhat Mendelssohnish melody is given out by the violins in octaves, accompanied by flowing rising arpeggi in the 'celli and violas, and syncopated chords in the wood-wind. After being developed for eighteen measures, it is followed by a free contrapuntal variation of its first period; then the violins carry through the second period, playing in octaves, and develop it somewhat more extendedly than before. This double exposition of the first theme is followed by some subsidiary passage-work in G major (relative major of the principal key), which crystallizes into a definite subsidiary theme, in which the triplet-rhythm is prominent. This soon leads to the second theme, a more impassioned *cantilena* in B minor (minor of the dominant), which is first sung by the 'celli and horn in unison, and then taken up by the violins in octaves. The development is brief, and soon interrupted by a return of the second member of the first subsidiary, with its rhythmic triplets. A second subsidiary and some extended passage-work follow, leading at last to the entrance of a martial conclusion-theme, which comes in *pianissimo* in B major in the wind instruments. The development of this brilliant theme is interrupted at one point by hushed, mysterious sustained harmonies in the wind instruments, with cloudy arpeggi in the strings. It is as if a sudden cloud were passing across the sun's disk. This effect is repeated later on in the symphony. The first part of the movement closes strongly in the dominant (B major).

The elaborate free fantasia begins with hints at the first theme in the wind instruments, leading to a return of the theme itself, in its original

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shape, in the tonic E minor. One almost thinks there is to be no free fantasia, but that this is the beginning of the third part. This "false start," however, soon betrays its true character: the theme disintegrates before our very ears, and the working-out begins in earnest. It is of the most elaborate and extended description, and interrupted ever and anon by the "sun-veiling" effect already noticed in the first part of the movement. At last the working-out seems as if enveloped in total darkness; one suspects the composer of having drawn inspiration from the close of the free fantasia in the first movement of Beethoven's C minor symphony, although there is plainly no trace of plagiarism here, and Brahms's harmonies are even more weird and mysterious than Beethoven's in the passage referred to.

The third part of the movement opens with a return of the first theme in the violins in octaves; but not in the tonic at first. It begins frankly in C major, but soon modulates so as to end in E minor. After this, the development proceeds almost precisely as in the first part of the movement, barring the regular changes of key: the second theme now enters in E minor, the conclusion-theme, in E major — that is, both come in the tonic. There is a longish coda, which works up to an impressive climax toward the close.

The second movement, *Andante moderato* in E "minor-major" (6-8 time), is a sort of romanza of a march-like character. The frequent successive apparitions of the first theme might be called a set of variations on modality. It is first strongly announced in bare unisons by the horns, these being soon reinforced in octaves by the oboes and bassoons, then by the flutes. This theme runs on the notes E, F, G, D, C — all of which belong to the scale of C major. But the tonality of C major is out of the question; the theme is really in the old Gregorian Phrygian mode (the

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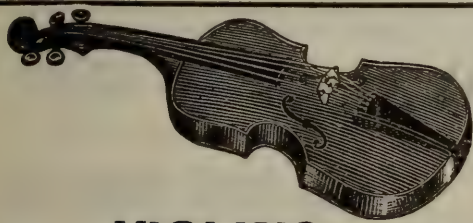
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scale of E with all the notes *naturals*). It is next taken up by the clarinets and bassoons in harmony, accompanied by the strings *pizzicati*. Now the G-naturals of the first version are replaced by G-sharps, while the C-naturals and D-naturals remain; it is no longer the Phrygian mode, neither is it E major nor E minor. It is in the "minor-major" mode, mentioned by Moritz Hauptmann, with the major third, and minor sixth and *descending* seventh degrees. The development is somewhat extended, and is followed by two shorter subsidiaries, the one in E major, the other in B minor.

The melodious *cantilena* of the second theme, in E major, is sung by the violas and bassoon, and accompanied with flowing counterpoint by the first violins. It is followed by a return of the first theme, this time distinctly in E major. This first theme is to appear in still one more version before the composer has done with it. Near the close of the movement it comes back for the last time, given out in *forte* unisons and octaves by the horns, oboes, and flutes in the Phrygian mode, as at the beginning. But it is now accompanied in full harmony by the rest of the orchestra; and this harmony is not that of the Phrygian mode at all, but in Hauptmann's "minor-major" mode. Here is a phenomenon: the melody in one mode, and the harmony in another; and the two modes are not mutually reconcilable, for the one has G-sharp where the other has G-natural. Of course Brahms has so arranged it that these two notes never come into actual conflict in any one chord; but the constant alternation between G-sharp in the middle voices and G-natural in the melody gives rise to a series of unharmonic cross-relations of the weirdest and most unearthly effect. Here Brahms is on his native heath; for, since old Sebastian Bach, no composer of classic leanings has so exploited this business of cross-relations in his harmony as he has.



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The third movement, *Allegro giocoso* in C major (2-4 time), evidently stands for the Scherzo of the symphony; it has unmistakably the joyous, buoyant, tricky scherzo character, but little or nothing of the traditional scherzo form. Its form approaches more closely that of the rondo.

But, if this "rondo-scherzo" somewhat violates symphonic traditions, the fourth movement, *Allegro energico e passionato* in E minor (3-4 time), cuts its traditional moorings still more boldly. This finale is the only one I know of in all symphonic literature which is in the form of an eight-measure passacaglia* with variations. No doubt, the form of Theme with Variations is not unheard of in symphonic finales: you find it in Beethoven's *Eroica* and also in his ninth symphony; but, in these finales of Beethoven's, the successive variations on the principal theme are interspersed with passages of another character, and with stretches of free thematic working-out. The *Eroica* finale tends strongly toward the rondo form, a tendency which is recognized as not entirely absent from the choral portions of the ninth symphony. A pure set of passacaglia variations, and nothing more, in a symphonic finale is unheard-of, save in this symphony by Brahms. The simple theme is given out in plain harmony by the wind instruments; then follow the variations, simple at first, but growing more and more contrapuntal and complex as the movement progresses.

This symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, a set of 3 kettle-drums, and the usual strings; to which is added a triangle in the third movement, and 1 double-bassoon and 3 trombones in the finale. The score bears no dedication.

* The Passacaglia (from the Spanish *pasár*, to pass, and *calle*, a street) was a stately old dance-form in triple time; it closely resembled the Chaconne.

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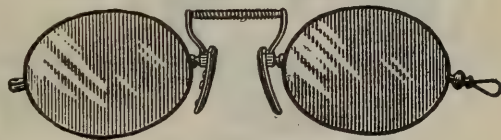
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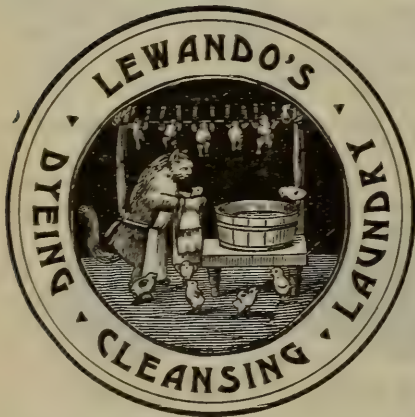
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Schumann - - - - - Concerto for Pianoforte

Schumann - - - Symphony No. 3, in E-flat major, "Rhenish"

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 - Largo e maestoso (E minor) - - - 2-2, 4-4
 - Allegro non troppo (E major) - - - 6-4
- II. The Story of the Calender-Prince: Andantino (B minor) - - - 3-8
- III. The Story of the Young Prince and the Young Princess:
 - Andantino quasi Allegretto (G major) - - 6-8
- IV. Festival at Bagdad; the Sinking of Sindbad's Ship:
 - Allegro molto e frenetico (E minor) - - 6 8
 - Vivo (E minor) - - - 2-8, (6-16, 3-8)
 - Allegro (C major, E major) - - - 6-4

Robert Schumann - Concerto for Pianoforte, in A minor, Op. 54

- I. Allegro affettuoso (A minor) - - - 4-4
- II. Intermezzo: Andantino grazioso (F major) - - 2 4
- III. Allegro vivace (A major) - - - 3 4

Robert Schumann Symphony No. 3, in E-flat major, "Rhenish," Op. 97

- I. Lebhaft (E-flat major) - - - 3-4
- II. Scherzo: Sehr mässig (C major) - - - 3-4
- III. Nicht schnell (A-flat major) - - - 4-4
- IV. Feierlich (E-flat minor) - - - 4-4
- V. Lebhaft (E-flat major) - - - 2-2

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NICOLAI ANDREYEVITCH RIMSKY-KORSAKOFF was born at Tikhvin in Russia on May 9 (May 21 by our calendar), 1844. He was at first intended for a military career, and was for several years an officer in the Russian Navy. There is a rumor that he at one time came to this country on a Russian man-of-war, but I have not been able to trace it to any authentic source. But his fondness for music led him to study the art by himself; and with such good results that he was appointed professor of composition and instrumentation at the St. Petersburg Conservatory in 1871. He was afterwards made music-inspector of the Russian fleet, and, when Mily Alexeyevitch Balakireff retired from the position of head of the Free Music School in St. Petersburg in 1872, he succeeded him; he has continued to hold the position ever since. Rimsky-Korsakoff is one of the acknowledged leaders of the so-called "young-Russian" school of composers; that is, he stands in Russia to-day much as Grieg does in the Scandinavian peninsula, as a thorough representative of the extreme national tendency in music; whereas Rubinstein and Tschaikowsky were looked upon in their native country as too much influenced by German example and precept. Among Rimsky-Korsakoff's compositions may be mentioned the following operas: *Pskovityanka*, St. Petersburg, 1873; *The May Night*, *ibid.*, 1880; *Snyegorutchka*, *ibid.*, 1882. Also *Sadko*, legend for orchestra; *Antar*, symphony; other orchestral works, string-quartets, songs, etc. He is also the author of some important military works.

"SCHEHERAZADE," SYMPHONIC SUITE AFTER "THE ARABIAN NIGHTS,"
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- I. The sea and Sinbad's ship.
- II. The story of the Calender-Prince.
- III. The young Prince and the young Princess.
- IV. Festival at Bagdad. The sea. The ship goes to pieces against a rock surmounted by a bronze warrior. Conclusion."

As in Berlioz's *Fantastic* symphony, so also here in this suite of Rimsky-Korsakoff's is there one theme which keeps appearing in all four of the movements. This theme, or *Leitmotiv*, is given for the most part to a solo violin, but appears at times also in one or another of the wooden wind instruments; it is a florid melodic phrase, in Oriental triplets, generally ending in a free cadenza of some sort; it represents Scheherazade herself, that is, the Narrator.

The first movement opens, *Largo e maestoso* in E minor (2-2 time), with the stately announcement in *fortissimo* unison and octaves of a theme which we shall soon meet again in another shape. Sustained chords in the wind instruments lead to a recitative-like announcement of the SCHEHERAZADE-motive, *Lento* (4-4 time), by a solo violin against swept chords on the harp.

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This leads immediately to the main body of the movement, *Allegro non troppo* in E major (6-4 time), beginning with a combination of the theme given out in unison at the beginning of the movement — SEA-motive — and a rising and falling arpeggio figure — WAVE-motive ; — these two are worked up together in gradual climax by fuller and fuller orchestra until a modulation to C major brings in the graceful SHIP-motive — first in a solo flute, then in the oboe, lastly in the clarinet, a reminiscence of the SEA-motive coming between the phrases in the horn, and a solo 'cello persisting on the WAVE-motive as an accompaniment. This WAVE-motive, in one form or another, persists almost throughout the movement. Soon the SCHEHERAZADE-motive returns in a solo violin. The remainder of the movement is taken up with the free alternate and simultaneous development and working-out of these four motives. The form is perfectly free.

The second movement, "The Story of the Calender-Prince," opens with a recitative-like passage, *Lento* in B minor (4-4 time), in which a solo violin, accompanied by the harp, gives out the SCHEHERAZADE-motive, this time closing with a new cadenza in double-stopping. Then the time and tempo change to *Andantino* (3-8), and a bassoon solo begins the narrative over an accompaniment in long-sustained harmonies on four double-basses. This scherzo-like theme is developed freely at considerable length and with many changes of instrumentation, up to some recitative-like interruptions which seem to hint at a new theme. At last it comes, in the trombones, answered by the trumpets: a brilliant, march-like theme, *Tempo giusto, Allegro molto* (2-4 time), elaborately worked up with very varied orchestration, and interrupted at times by curious episodes in which all the strings repeat the same chord over and over again in rapid succession — very like

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the responses of a congregation in church — as an accompaniment to the SCHEHERAZADE-motive, now in the clarinet, now in the bassoon, the last interruption leading to a return of the Calender's narrative, *Con moto* (3-8 time), which is tricksily developed — with a few interruptions from the SCHEHERAZADE-motive — up to the close of the movement, the whole ending as with an outburst of uncontrollable laughter.

The third movement, "Story of the Young Prince and the Young Princess," *Andantino quasi allegretto* in G major (6-8 time), is in a plain romanza form, and consists in the simple, if extended, development of two themes — both of them very much alike, by the way — of naïf, folk-song character. Now and then the tale is interrupted by the SCHEHERAZADE-motive. One of the peculiarities of the movement is the constant recurrence, between the phrases of the song-like melody, of rapidly rising and falling scale-passages — generally in the clarinet, but at times also in the flute or first violins. From the entrance of the second theme, *Pochissimo più mosso* in B-flat major and G minor (6-8 time), the instrumentation is enlivened by the most piquant rhythmic effects from a combination of triangle, tambourine, snare-drum, and cymbals, while the 'celli, and later the bassoon, pit a more sentimental counter-phrase against the tripping tune.

The fourth movement opens, *Allegro molto* in E minor (6-8 time), with a reminiscence of the SEA-motive of the first movement, given out in strong unisons and octaves. Then follows the recitative-like SCHEHERAZADE-motive in the solo violin, leading to an *Allegro molto e frenetico* in E minor (6-8 time), in which begins a musical picture of a grand fête in Bagdad; it is based on a version of the SEA-motive, and is soon interrupted by

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SCHEHERAZADE and the solo violin in treble-stopping. Now comes a movement, *Vivo* in E minor, in which we find a pretty constant combination of 2-8, 6-16, and 3-8 times. Two or three new themes, beside all those heard in the three preceding movements, are worked up together with infinite elaborateness; the whole scene is one of wild jollification. When the fun is at its wildest, there seems to be a change of scene from land to ship-board, and the festivities are continued at sea. In the midst of this orgy the ship strikes the magnetic rock and goes to pieces with a terrific crash, as the trombones thunder forth the SEA-motive against the billowing WAVE-motive in the strings, *Allegro non troppo e maestoso* in C major (6-4 time), soon modulating, however, to the tonic E major as the tempest rages in all its fury. It gradually subsides; clarinets and trumpets give out one more terrified cry on the march-theme from the second movement, after which the movement ends quietly with some tranquil closing developments on the SEA-, WAVE-, and SCHEHERAZADE-motives.*

This suite is scored for 1 piccolo-flute, 2 flutes, 2 oboes (the second of which is interchangeable with English-horn), 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, 1 pair of kettle-drums, triangle, tambourine, snare-drum, cymbals, bass-drum, tam-tam, harp, and the usual strings. The score is dedicated to Vladimir Stassoff.

ENTR'ACTE.

THE LUDICROUS IN ART.

By the Ludicrous I do not mean merely the Comic, the Laughable in general, but the unintentionally incongruous, the sort of thing that makes

*This analysis is partly taken from one by Friedrich Brandes in the Program-book for the first symphony concert of the Royal Orchestra in Dresden on October 9, 1896.

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you laugh at the author, or artist, rather than with him. The Ludicrous, in this sense, has often been excused on the ground of its being part and parcel of a necessary convention, a convention without which this or that particular form of art would inevitably fall to the ground. The Drama, especially the Opera, has been full of conventions of this sort at certain periods of its history. Now and then it enters into somebody's head to see the ludicrousness of such a convention; he points it out to the world at large, and the world laughs at it with him as if it had never accepted it as a matter of course. Such a convention was the usual text of the opening choruses of operas and vaudevilles, which generally began with the copula in the first person plural. For years and years no one saw anything incongruous in this; but nowadays, in France at least, the old, time-honored "*Nous sommes des bergères* (We are shepherdesses)" has passed into a by-word for no longer admissible nonsense.* And yet this frank description of itself by a chorus is, in the end, no more essentially ludicrous than any soliloquy on the stage — especially a soliloquy that *is overheard by another party*.

A shot of another sort, not sheltered behind any convention, but evidently made with artless unconsciousness, is to be found in one of the old Porte-Saint-Martin dramas, where one of the characters begins a speech with "*Nous autres routiers du moyen âge* (We roadsters of the Middle Ages)." It reminds one of the famous gold coin, dated "A.C. 500."

Unlucky phonetic resemblances have brought more than one dramatist to grief; the top gallery is particularly sharp at catching on to things of this sort. In another of the old Porte-Saint-Martin dramas of the 1830 period there is a scene in which the hapless author has put the following words into the mouth of his heroine, unjustly confined in a dungeon: "*Mon père à manger m'apporte* (My father brings me food);" which sounds so

* Apropos of this, it seems a singular stroke of irony that the earliest sketch for the music of Wagner's *Nibelungen* yet discovered should be the theme of the Ride of the Valkyrior, written out on a single staff over words beginning "*Wir sind Walküren!* (We are Valkyrior)."

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exactly like "*Mon père a mangé ma porte* (My father has eaten my door)" that some one in the gallery immediately called out: "*Eh bien ! pourquoi ne files-tu donc pas, alors ?* (Well ! why don't you run away, then ?)" What food for ridicule will not that terrible top gallery discover ? Who of us can not remember the derisive titter invariably excited by Lear's "Nor I know not where I did lodge last night ?"

One of the most fertile sources of the unwarrantably Ludicrous in Literature and Poetry is clumsy translation. To be sure, translations seem, as a rule, less ludicrous to the people for whose benefit they are made than to those in whose native language the original is written. Still one may fairly doubt, when the Germans hear Othello call Desdemona "*eine ausgezeichnete Tonkünstlerin*," whether it sounds quite the same in their ears as "An admirable musician" does in ours. Surely a Frenchman may be pardoned for not quite understanding, when the "dissolving view of red beads on" Mr. Podsnap's forehead is translated "*perspectif de petits boutons rouges et solubles ;*" yet he probably can not appreciate just where the ludicrousness comes in. And in like manner the German may be more amazed than moved to laughter when he finds Mr. Jingle's "Punch his head,—'cod I would,—pig's whisper,—pieman too,—no gammon," translated by "*Der Punsch ist ihm in den Kopf gestiegen,—ich möchte Stockfisch,—Schweinsrüssel,—auch Pastete dazu,—ohne Spinat !*" I have never been able to make up my mind whether to give the palm to this magnificent translation or to that other imaginative flight of genius in the first American edition of the libretto to Verdi's *Trovatore*, where the stage-direction after the Anvil Chorus, "*Tutti scendono alla rinfusa giù per la china : tratto tratto, e sempre a maggior distanza, odesi il loro canto*," is rendered "All go down in disorder, and ever from a greater distance they are heard singing to the "Chinese tratto-tratto." (I quote this last from memory, and may have changed a word or two ; but about the "Chinese tratto-tratto" I am sure.)

Inadvertent ludicrous shots are sometimes made in the Drama by the author's unconsciously putting himself, or some of his *dramatis personæ*, to

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a certain extent into the position of the audience. Florestan's first words in the second act of *Fidelio* are a fair example; poor Florestan has been over two years in his dungeon when the curtain rises upon the second act of the opera, yet his first words are "*Gott, welch ein Dunkel hier!* (God, what darkness is here!)." One would think he might have found that out before.

In the representative arts, Painting and Sculpture, the ordinary observer finds perhaps less of the Ludicrous, however much of it the expert may find. There is one of the set of drawings of scenes from Schiller by Kaulbach's pupils, known as the Schiller Gallery, in which the ingenuous artist had tried to depict a bridal party coming down the steps of a church. The bride—a particularly tall young woman—has her left foot on one step and the toe of her right foot on the step below; this naturally puts her in a position in which her left knee is slightly bent, and her right leg perfectly straight; yet, *mirabile dictu*, the artist has made her right hip just as much higher than her left as her right foot is lower than her left! There is an old Italian picture of the Nativity in which there is a wonderful semi-transparent donkey: the bricks of the wall behind him show through his body! The North American Indian profiles of horses have both eyes on the same side of the head. Many a sculptor has calculated the enormous limp of the Apollo Belvedere, if he were only to take the next step; one of his legs measures a good deal longer than the other.

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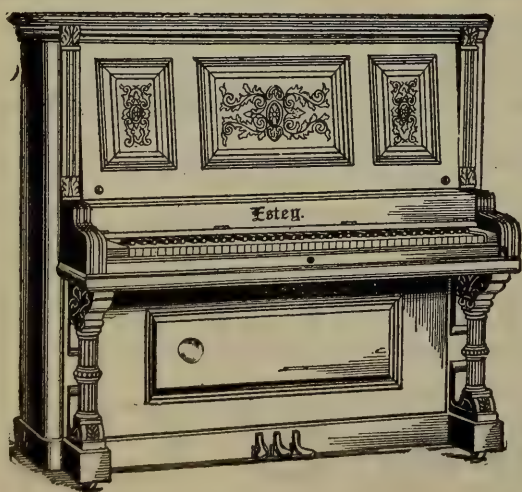
Curiously enough, some of the wildest bits of ludicrous fantasticism in pictorial art are to be found in the illustrations in old books of science. The Rev. J. G. Wood gives the following account of an old engraving of a rhinoceros, said to have been made by Albert Dürer from a drawing from life, sent from Lisbon,—where, it appears, a live rhinoceros was in captivity.

“The engraving is nine inches and a quarter in length by six inches and a quarter in height, counting the length from nose to tail, and the height from shoulder to ground.

“The horn is covered with tubercles pointing upward, and appears to consist of distinct plates. On the centre of the left shoulder is a short horn, twisted like that of the narwhal, and pointing forward. The body is covered with a kind of plate-armour, very like that which was worn at the period, especially for the fast-dying sport of tilting. A very large plate hangs over the back, something like a saddle, and is ornamented by eight protuberant ridges, which look as if a giant with very slender figures had spread his eight-fingered hand as widely as possible, and left it on the creature's back. The shoulder-joint is defended by a plate that descends from the top of the shoulder, swells out at the junction of the leg with the body, and nearly reaches the knee. This plate plays upon a rivet, which joins it to the large plate that guards the neck, and from which projects the little horn.

“The hinder parts are covered by a huge plate of indescribable form, as it shoots out into angles, develops into sharp ridges, and sinks into deep furrows in every imaginable way. It bears a distant resemblance to the beaver or front of a helmet, which could be lifted or lowered at pleasure.

“The legs are clothed in scale-armour, with a row of plates down the front of each, and a rivet is inserted in the centre of each plate. The abdomen and each side of the mouth is defended in the same manner. The throat is guarded by a series of five overlapping plates, so as to allow the animal to move its head with freedom, while, at the same time, no part of



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the throat is left without defence. The feet are tolerably correct, and the artist has got the proper number of toes, each of which is very rightly enclosed in a small hoof. The whole outline is sufficiently good, and is drawn with a vigour that only increases our surprise at the exceeding untruthfulness of the details." *

Many persons have thought to find not a little of the Ludicrous in Music; but I must own that I personally can find very little of it. The Ludicrous is always based on the Incongruous; and the relations between Music and the world we live in are so very vague and ill defined that there seems little chance of any glaring incongruity slipping in. As for an incongruity of a purely musical sort, a purely musical solecism, that would seem to be well-nigh impossible nowadays. Berlioz is famous for having detected the most glaring incongruities between music and text in several world-renowned compositions; he was particularly fond of poking fun at the vocalizations in the *Allegretto*, "*Forse un giorno il cielo ancora sentirà pietà di me,*" in Donna Anna's Letter Aria in *Don Giovanni*. I have tried hard, but can see no real, essential incongruity here; certainly no incongruity so evident as that of the sick-to-death Tristan's finding lungs enough for *fortissimo* A-naturals, when he has not strength left to stand straight.† When you have once gotten over the fundamental incongruity of the opera: that people shall sing instead of speaking, it seems a little over-fastidious to stick at *what* they may take it into their heads to sing. No, I can find exceedingly little of that ludicrousness which comes from incongruity in Music. Musical jokes there may be — mostly of the technical sort; jokes which appeal to the sense of humor of musicians, much as Mr. Serjeant Buzfuz's joke on Mr. Pickwick, calling him a criminally slow coach, whose wheels would very soon be greased by the jury, appealed to the green-grocer,

* *Sketches and Anecdotes of Animal Life*, by the Rev. J. G. WOOD, second series, page 124. Wood goes on to surmise that "the artist must have sketched the outline from life, and filled up the details at home."

† The stage-direction is: "He springs down from his couch and reels forward. . . . He staggers to the middle of the stage, &c."

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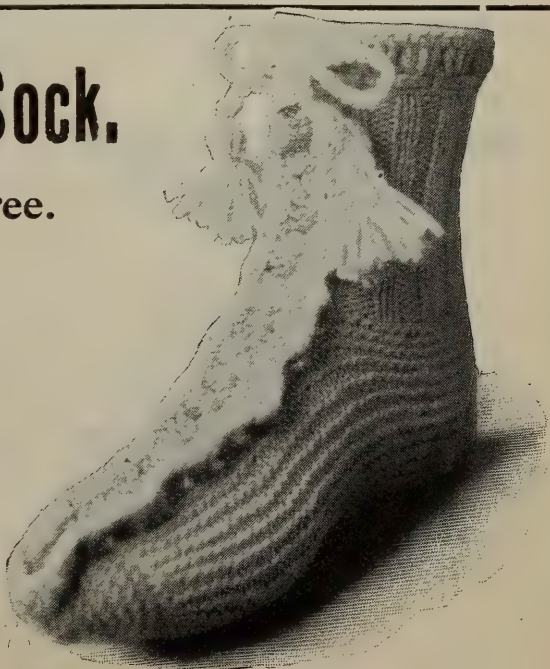
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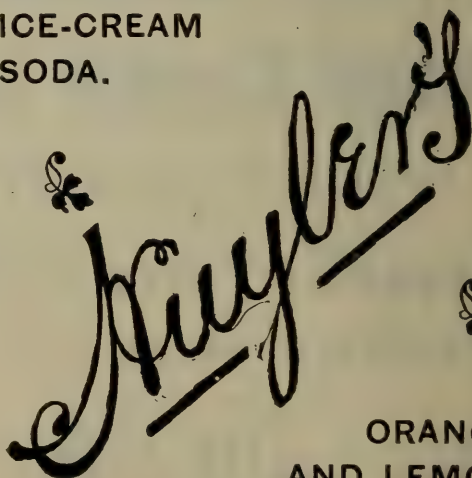
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"whose sensitiveness on the subject was very probably occasioned by his having subjected a chaise-cart to the process in question on that identical morning."

Intentional wrong notes may at times sound funny in music; but surely unintentional wrong ones seldom do. One can hardly imagine any musical incongruity having the ludicrously comic effect of the slip of the huge and magnificent Irishman, as the French Herald in *King John*. He was a very splendid person, but was seldom entrusted with speaking parts; but once he was cast for the French Herald in *King John*, his part being cut down to the following two lines:

You men of Angiers, open wide your gates,
And let young Arthur, duke of Bretagne, in.

No one could have looked more majestic than he, nor filled the centre of the stage better, as he strode up before the city gates, truncheon in hand, and called out, in the richest Celtic brogue:

Ye min of Angiers, op'n woide your gates,
And lut young Airthur, juke of Bretagne, t'threwgh!

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somewhat peculiar in the arrangement of its thematic material. It begins, after a sharp stroke on the dominant, E, by the orchestra, with a short preluding phrase in the pianoforte, leading immediately to the exposition of the first period (thesis) of the first theme by the wind instruments in the orchestra; this thesis ends with a modulation to the dominant; it is immediately followed by the antithesis of the theme (almost a note-for-note repetition of the thesis) in the pianoforte, the phrase closing on the tonic. This theme is characteristically Schumannesque, especially in some rather complicated syncopations in its second and fourth phrases. Its simple exposition is followed by some passage-work in the solo instrument, accompanied by the orchestra, during which a figure keeps cropping up which soon crystallizes into a first subsidiary, appearing at the end of a short climax as a glowing *tutti* in F major. It is followed by some canonical developments in the pianoforte, leading to a return of the first theme in the same in the relative C major. This closes the first section of the first part of the movement; now comes the second theme. But this second theme is in reality nothing else than a new version of the first, for the most part in the relative C major, worked up at considerable length by the pianoforte and orchestra, and leading at last to a second subsidiary, which is in its turn nothing but a new version of the first subsidiary, appearing like it in its full splendor in a strong orchestral *tutti*. There is no conclusion-theme, and this *tutti* on the second subsidiary closes the first part of the movement. So we have this peculiarity that, although this first part of the movement is quite regular in its being subdivided into sharply defined periods,—the first theme in the tonic, followed by its subsidiary; the second theme in the relative major, also followed by its subsidiary,—

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the second theme is so evidently and directly derived from the first that it can be considered as nothing but a new development of it, and the second subsidiary is quite as directly derived from the first subsidiary.

The free fantasia begins, *Andante espressivo* in A-flat major (6-4 time), with some nocturne-like developments on the first theme between the pianoforte and the clarinet; but the tempo soon changes back to *Allegro*, and some imitative developments ensue, between pianoforte and orchestra, on the little preluding passage that introduced the first theme at the beginning of the movement. A modulation back to C major leads to a long development — rather than working-out — of the second theme by pianoforte and orchestra, the development going on in *crescendo* climax up to *fortissimo*, then gradually diminishing to a return of the first theme in the wind instruments, in the tonic A minor, at the beginning of the third part of the movement. This third part is almost an exact repetition of the first, the second theme now coming in the tonic A major. An elaborate unaccompanied cadenza for the solo instrument, written by Schumann himself, connects it with the coda, *Allegro molto* in A minor (2-4 time), which consists of some new developments on a figure from the first theme by the orchestra, accompanied by the pianoforte.

The second movement, Intermezzo: *Andantino grazioso* in F major (2-4 time), is in the simplest romanza form. Its first period consists of a series of coy, graceful questions and answers between solo instrument and orchestra; the second, or intermediate period, of more passionate *cantabile* phrases in the 'celli, violins, and other orchestral instruments, accompanied in arpeggi by the pianoforte and interspersed with reminiscences of the first period. The first period is then virtually repeated, closing with some

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transitional hints at the first theme of the first movement — in the shape in which it appeared in the coda — leading immediately over to the finale.

The third movement, *Allegro vivace* in A major (3-4 time), is, like the first, in the sonata form. After a few preluding measures on the first theme between pianoforte and orchestra, the solo instrument gives out the brilliant, waltz-like theme, following it with a more florid subsidiary of passage-work. A modulation to the dominant E major introduces the second theme, given out at first by the orchestra, then taken up by the pianoforte and continued in figural variation. This theme is in so persistently syncopated a rhythm, and the syncopations are so regular, that to the ear, it seems to be in 3-2 time without any syncopations at all.* It is followed by a second subsidiary, elaborately worked up in florid passage-work by the pianoforte, and full of shiftings between the plain rhythm of the first theme and the syncopated rhythm of the second. A short conclusion-theme, introduced by a return of the initial figure of the first theme in the orchestra, brings the first part of the movement to a close.

The free fantasia, beginning with a short orchestral fugato on the first theme, consists for the most part of more or less brilliant passage-work in pianoforte and orchestra on the conclusion-theme and the subsidiaries. The third part begins irregularly in the subdominant, D major, with a return of the first theme as an orchestral *tutti*; but this irregular beginning allows of the part's being an exact repetition of the first, the second theme

* So deceptive is the persistent syncopation in this theme, and so strongly does it tend to impress a 3-2 — instead of a 3-4 — time upon the ear, that it is often hard to recognize any connection between the rhythm of the music and the conductor's beat. Indeed many a young and inexperienced orchestral conductor has come to grief over this passage, allowing his beat to follow his ear instead of the printed music in the score. When Bülow first rehearsed this concerto in London in 1873-74, under a conductor who shall be nameless, everything went to pieces when they came to this second theme in the finale: the conductor completely lost his head, and could not beat straight until Bülow, in a rage, called out to him: "Mr. C——, Mr. C——, will you please try to imagine that you are beating time to *Il Bacio* by Arditi?" This gave the hapless conductor the clew to the right beat, and all went well from that moment.

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now coming in the tonic A major;* and it is in fact such a repetition, except in some few changes of instrumentation. A long and exceedingly brilliant coda begins with a return of the first theme in the tonic A major as an orchestral *tutti*; after which the pianoforte works up new versions of the subsidiaries and of the conclusion-theme in climax after climax, with truly Schumannesque persistency.

It has often been commented on that, in spite of the enormous brilliancy of most of this concerto, the pianoforte part is written almost throughout in the medium of the instrument, thus gaining little strength from the heavy lower register and little brilliancy from the upper register thereof. This keeping the pianoforte part so nearly constantly in the modest medium register of the instrument tends so to throw it into the shade that Liszt once said jokingly of the concerto: "So now we have a *concert sans piano*, too!" — in allusion to Schumann's F minor sonata, opus 14, which was originally published as *Concert sans Orchestre*. The orchestral part of this concerto is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings. The score is dedicated to Ferdinand Hiller.

*Remember that, in the first part the first theme came in the tonic A major, and the second theme, in the dominant E major; in the third part, the first theme comes in the subdominant D major, and the second, in the tonic A major. This satisfies the proportion

Tonic: Dominant=Subdominant: Tonic

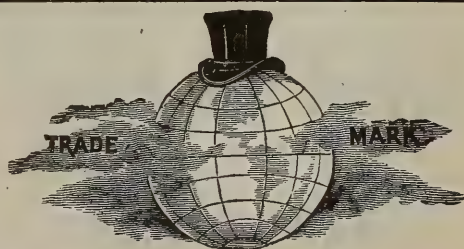
and there is no need of any modulating extension or contraction of the first theme or its subsidiary in the third part, so as to get the second theme in the tonic.

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on July 29, 1856.)

This symphony was written between Nov. 2 and Dec. 9, 1850. Schumann records that it was meant to convey the impressions he received during a visit to Cologne. It was first given at Düsseldorf on Feb. 6, 1851. It bears no dedication on the title-page of the score.

The form of the first movement is somewhat irregular. There is, to be sure, a regular first theme—one of those syncopated themes of which Schumann possessed the secret—announced at once by the full orchestra in E-flat major; then a second theme, which enters first in the wood-wind (in G minor, modulating to B-flat major); and later on a short chromatic ascending passage, which plays the part of a conclusion-theme, inasmuch as it leads to a cadence in B-flat which is plainly recognizable as the end of the first part of the movement. There is even an incisive figure in eighth-notes near the close of the first theme, which may stand for a first subsidiary. All this seems regular enough, and there is no doubt that the movement is conceived quite in harmony with the spirit of the sonata-form. But, if the themes themselves, the order in which they come, and the keys in which they stand, are closely enough in accordance with symphonic precedent, there is something in Schumann's treatment of them, in the whole character of this first part of the movement, which smacks strongly of novelty and the unconventional. He shows here that, with all his appreciation of the excellences of the sonata-form, and his willingness to follow out its general scheme, it had not quite become a second nature to

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him, that the impulse of his genius was not always quite consonant with its finer purposes, making him at times ill at ease in its *quasi*-architectural structure, and impelling him ever onward in the direction of free writing. He is so possessed with his puissant first theme—to parts of which his second fits on so nicely that it seems at times to be really part and parcel of it—that he cannot let it go. He keeps returning to it, hammering away at it in a way that almost oversteps the bounds of melodic development, and is very nearly of the nature of working-out. The interior impulse is so strong that he cannot wait for his free fantasia. He repeats this largely developed theme all over again, with its subsidiary, before he can prevail upon himself to pass on to his second theme. No sooner has he given us sixteen measures (the smallest regulation pattern) of the latter than he plunges straight back again into his first theme, leading it through new developments. He then merges it in a return of the second theme, but it is not long before he storms away from it once more, taking up the first again before he can make up his mind to reach the conclusion, which comes in almost as an afterthought. There is no repeat to this first part of the movement.

But, if he has devoted an unusually large part of the first part of the movement to making play with his first theme, his sense for formal equilibrium prompts him to give up the whole first half of his free fantasia to working out the second theme and the first subsidiary; and it is not until this has been done with considerable elaboration that he returns with redoubled vigor to his first. The manner in which he leads up to the third part of the movement is one of the grandest strokes in all his orchestral writing: he first brings back his first theme in the bass, in A-flat minor,

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then passes it on to the upper voice, in B major ; then, after some further working out, he brings it back once more in F-sharp major. Then, by a return to the second theme, he modulates gradually to E-flat minor, when all of a sudden the four horns (strengthened later on by the bassoons, clarinets, and 'celli) burst forth triumphantly in E-flat major with the first theme in augmentation, following up this outbreak with a series of syncopations of absolutely Jovian power, answered in turn by the trumpets. The whole orchestra gathers itself together, and rushes on in ascending chromatic climax to precipitate itself in *double fortissimo* upon the first theme. The third part has begun ! This third part, albeit somewhat curtailed, bears quite regular relations to the first, and ends with a short but strenuous *coda*.

The second movement is, in form at least, a regular *scherzo*, if it differs widely from most *scherzi* in spirit. Its theme is a modified version of the so-called "Rheinweinlied." This theme, of a rather ponderous joviality — it has been suggested that it very well expresses the drinkers' "Uns ist ganz cannibalisch wohl, als wie fünf hundert Säuen !" (As't were five hundred hogs, we feel so cannibalic jolly !) in the scene in Auerbach's Cellar in Goethe's "Faust"—is followed by a nimbler contrapuntal counter-theme, which is very elaborately worked up. The trio contains a passage for horns and other wind instruments of eminently Schumannesque beauty, in the course of which, however, the "Rheinweinlied" comes back, rather in rondo fashion.

The third movement, marked "*nicht schnell*" (not fast), is the real slow movement of the symphony. It is a charming romanza in A-flat major, in which two themes are worked up with some elaborateness. A curious resemblance between the opening phrase of the first of these—it begins the movement, on the clarinets and bassoons—and "Tu che a Dio spiegasti



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l' ali," in Donizetti's "Lucia di Lammermoor" has been suggested; but it is more imaginary than real.

In the fourth movement—often known as the "Cathedral-scene"—three trombones are added to the orchestra. Schumann said that the movement was suggested to him by witnessing a solemn ceremony in Cologne Cathedral. It consists of the contrapuntal working-out of a short figure, rather than a theme, in a style that recalls at once Bach and Palestrina. Contrasted with the solemn principal figure on which the movement is based is a more nervous counter-figure, which grows more and more prominent as the music progresses.

The form of the *finale*, like that of the *finale* in the second symphony, in C major, is very peculiar: all the themes are of a character well fitted for rondo writing, and certain traits of the rondo-form are noticeable at different stages of the movement; but the music presents, for the most part, a free development of a large amount of strikingly similar thematic material. Toward the end both the nervous little counter-figure and the stately principal figure of the preceding Cathedral-scene make their appearance. This *finale* is characterized by great vivacity of style and an essentially Schumannesque energy. But it shows perhaps more convincingly than any of his other *finales* how impossible it was for Schumann to make himself really at home in the rondo-form, to turn its characteristic traits to the best account, and at the same time write easily and naturally. Here he, to be sure, writes spontaneously and naturally as possible; but only a few suggestive traces of the rondo-form remain. One feels all the while that the rondo was what he really had in mind, but that he could not force his inspiration to flow in that channel.

This symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 valve-horns, 2 plain horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings; to which are added 3 trombones in the fourth and fifth movements. The score bears no dedication.

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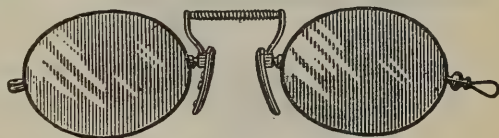
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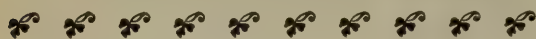
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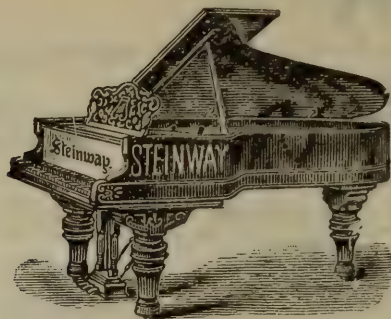
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Saturday Evening, April 24,

At 8 o'clock.

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PROGRAMME.


Edvard Grieg - - Suite No. 1 from Music to "Peer Gynt," Op. 46

- | | |
|--|-----|
| I. Morning Mood : Allegretto pastorale (E major), | 6-8 |
| II. Ase's Death : Andante doloroso (B minor) - | 4-4 |
| III. Anitra's Dance : Tempo di Mazurka (A minor) - | 3-4 |
| IV. In the Hall of the Mountain King : Alla marcica
e molto marcato (B minor) - - - - | 4-4 |
- 

Hermann Goetz Scena, "My strength is spent," from "Taming of the Shrew" 

Ludwig van Beethoven Three Orchestral Movements from Symphony
No. 9, in D minor, Op. 125 

- | | |
|--|-----|
| I. Allegro, ma non troppo, un poco maestoso (D minor), | 2-4 |
| II. Molto vivace (D minor) - - - - | 3-4 |
| Presto (D major) - - - - | 2-2 |
| III. Adagio molto e cantabile (B-flat major) - - | 4-4 |

Ludwig van Beethoven - - Overture to "Leonore," No. 3, Op. 72 

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Peer Gynt, a dramatic poem by Henrik Ibsen, was written in 1867, and thus belongs to what may be called his second or middle period. The following is a brief synopsis of the poem, or allegorical play.

The character of *Peer Gynt* is taken from a Norwegian folk-legend. He is a sort of Norsk Faust, a man destined to be lured on to destruction by his over-wealth of imagination, unless he be saved by a woman. In the play, *Peer Gynt* is a peasant boy whose parents had once seen better days; but the father is dead, and mother and son are now living in extreme poverty. The boy's head teems with ideas, and he forms many grand plans for the future. He makes his mother his confidant, and she, though not blind to the fantastic wildness of his ways and schemes, cannot help believing in him. His youthful arrogance is unbounded. He goes to a wedding and carries off the young bride to the mountains, where he afterwards deserts her. Roaming about through the night, he meets a party of frolicsome dairy-maids. At last he finds refuge in the halls of the King of the Dovre Mountains; here he falls in love with the king's daughter, but is expelled from the palace on his love being discovered. Returning home again, he finds his mother, Åse, on her death-bed. After her death, he sails for foreign lands, stays away for many years, and at length lands on the coast of Morocco, a rich man. In an Arabian desert he meets Anitra, daughter of a Bedouin chieftain, and falls in love with her; but his love is only short-lived, and Anitra, discovering that her hold upon him grows weaker, soon leaves him. He dreams of Solweig, his first love, the bride whom he had abandoned in the Norway mountains. He goes back to his Northern home, finds Solweig faithfully waiting for him, and dies in her arms.

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he has grouped together in two orchestral suites, opus 46 and 55. The four movements constituting the first suite — played at this concert — are all perfectly free in form, and thus do not subject themselves readily to technical analysis. It should be said, however, that the fourth movement accompanies the scene in the play in which Peer Gynt is pursued and tormented by imps in the Hall of the Mountain King.

The first movement is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings; the second movement, for muted strings alone; the third movement, for muted strings and triangle; the last movement, for 1 piccolo-flute, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 1 pair of kettle-drums, 3 trombones, 1 bass-tuba, bass-drum and cymbals, and the usual strings. The score bears no dedication.

SCENA, "MY STRENGTH IS SPENT," FROM "TAMING OF THE SHREW."

HERMANN GOETZ.

(Born at Königsberg on Dec. 17, 1840; died at Hottingen, near Zürich, on Dec. 3, 1876.)

Der Widerspenstigen Zähmung (Taming of the Shrew), comic opera in four acts, the text freely arranged from Shakspeare's comedy by Joseph Viktor Widmann, the music by Hermann Goetz, was first brought out at Mannheim on October 11, 1874. The scene sung at this concert — *Adagio* in E-flat minor (4-4 time) and *Allegro moderato* in G-flat major (4-4 time) — is Act IV., Scene 3. The situation is where Katharine, overcome by Petruccio's violence in the scene where he finds fault with every dish served up to him, soliloquizes about her love for him and her intention to change her previous shrewish demeanor. The text in the original German and the current English version is as follows: —

Die Kraft versagt, des Kampfes bin ich müde;
Und wie ein Schiff im Seesturm untergeht,
So stirbt des kühnen Muthes letzter Schimmer
In dem Orkane seines Zorns dahin.

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Sind Weibes Waffen doch Strohhalmen gleich!
Wo ist mein Stolz? Wie bin ich jetzt so weich!
Und hass' ich ihn? O nein! Welch' Wort, ihn hassen!
Mein Leben wollt' für ihn ich lassen.
O könnt' ich ihn versöhnt und milde seh'n?
Sonst muss in seinem Zürnen ich vergeh'n.

Es schweige die Klage!
In Dehmuth es trage,
Was noch so Schweres er dir beschliesst!
In freundlichem Scheine
Winkt dir nur eine,
Nur eine Hoffnung, die dir's versüsst:
Dass ihn die Arme
Zuletzt erbarme,
Dass ihre Dehmuth ihn endlich rührt.
O Wonnegedanke!
O Glück ohne Schranke!
Dass ihn die Liebe an's Herz mir führt.

My strength is spent, of fighting I am weary,
And as a ship goes down before a storm,
So does the latest glimmer of my courage
Before the wildness of his anger die.

Are woman's weapons only made of straw?
Where is my pride? Why am I now so weak?
Abhor I him? Oh, no! Abhor I cannot!
My life for him I would surrender.
I would that I could see him placable!
For else beneath his anger must I pine.

Keep back lamentation
With meek resignation,
And bear the trial he bids thee bear!
To calm thy repining,
One hope is shining;
With thee it lingers, and sweetens care.

Blest expectation,
That such resignation
His heart to mercy at last may move.
O thought full of pleasure!
O joy out of measure!
That I hereafter may have his love.

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ENTR'ACTE.

MUSICAL ANALYSIS.

SOME one — we now forget who, but he was doubtless something of a philosopher in his way — once took upon himself to say: "Science is analytic, Art is synthetic." This is perhaps as true as most sweeping generalizations; though we should not forget the witty Frenchman's apophthegm, "*Toute généralisation est fausse; même celle-ci!*" (Every generalization is false; even this one!). From which it would appear that a generalization must be false, but may be true. Was there not another philosopher who said that only the paradoxical was true?

Still we can surely say that, though Art may not always necessarily be synthetic, and Science not always unavoidably analytic, analysis is none the less essentially a scientific process. And, to my mind, the first duty of the analyst is to do his best to keep it so. Musical analysis is properly no less scientific than other kinds; and it seems to me that, to be of any real service, it must be nothing more nor less than scientific. So soon as it tries to be artistic, it oversteps its true limits, and is likely to do more harm than good.

Scientific? yes, purely so; but let us understand one another, and not come to grief over a misunderstanding of terms and premises, that misunderstanding from the word go that makes shipwreck of nine discussions out of ten.

People too often go off at a tangent when the word Science is brought up in connection with Music, and take for granted that it means Acoustics, or Physics, or something of that sort. Learned acousticians — both physical and physiological — have often been prone to imagine themselves competent *ex officio* to deal with Music analytically; and people in general have followed suit, deeming the Science of Acoustics synonymous with the Science of Music. One might as well call the Science of Chemistry

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synonymous with the Science of Cookery! No, there is a good deal in Music of which Acoustics knows nothing.

What I mean by scientific musical analysis is that sort of analysis that seeks to discover and establish exactly what this or that composition really is, how it is constructed, and what the functional connection is between its several component elements. It may go on for years without once touching the domain of Acoustics; but, because it happens not to be this nor that particular science, it is none the less intrinsically scientific in character.

How much good this sort of musical analysis does to the music-loving world in general, I am by no means prepared to say. In so far as all scientific investigation is "dry," it is undeniably a dry process, not calculated to arouse the average man to enthusiasm. In so far as the true gist of Music is emotional expression, it hardly touches this gist at all; in so far as the true gist of Music is plastic beauty, it touches it, after all, but little. Except in some few exceptional cases, no one has been able satisfactorily to account for—that is, analyze—the beauty of a composition. Then, what earthly good does scientific musical analysis do the average, probably unscientific, music-lover? Echo answers, What? Perhaps, though, this may be said: the aim, really the only aim, of such analysis—as of all science—is the acquirement and dissemination of knowledge; and the very last thing the true scientist thinks of is the "usefulness" of the particular knowledge he aims at acquiring and spreading abroad.

Far from caring to estimate the usefulness of musical analysis, I would much rather consider its possible harmfulness. I am quite aware that it may be harmful. For instance, it may do harm in this way. It unavoidably calls the—possibly untutored—listener's attention to a number of points in a composition which, as it were, *sautent aux yeux*, spring of themselves into the vision of the skilled musician; in proportion as he is a musician, he notices them almost sub-consciously, and they do not

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distract his attention from the main business in hand, which is, after all, the sympathetic grasping of the emotional and æsthetic side of the music he hears. But calling the less skilled listener's attention to these points may very well unduly distract it from the real essence of the music, and tend to fix it upon technical details. In other words, instead of acting as interpreter between the average listener and the music he hears, a purely scientific analysis—which is unavoidably more or less technical—may stand as an impervious wall between the inner meaning of the music and his mind. This is unquestionably a danger; and I am not in the least inclined to underrate its seriousness.

Still I think that this danger may be reduced to a minimum. As far as my own analytical work has gone for the last five years,—to take the example nearest myself,—my first aim has steadily been to make my analyses of compositions, printed in these program-books, as little dangerous as possible. I have done my best to make them unreadable *during the performance of the works so analyzed*. For instance, I have been careful to make my descriptions of such things as “themes,” “subjects,” “first and second and conclusion themes,” &c., &c., so purely technical as to make them the worst imaginable guides to the reader's recognizing these things by ear, while listening to the music, but (I hope) sufficiently trustworthy guides to his recognizing them in the score, if his enjoyment of the compositions in question should induce him to study them after the concert. I have therefore strictly avoided the too prevalent plan of having “themes,” “leading motives,” &c., printed in musical notation in my analyses; for, to my mind, this plan is utterly inartistic and vicious. It tempts the reader too ardent in the immediate pursuit of knowledge, where his whole ardor should be bent upon musical enjoyment, to lie in wait, as it were, for the apparition of the theme he sees printed before his eyes, with an eagerness that may well render him deaf to what he is actually hearing, and so make him lose a good part of the music. The sort of listening to music which

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consists in merely "spotting themes" whenever they crop up is the most inartistic possible; it is like Joe Gargery's reading: searching through a newspaper for the possible conjunction of a J and a C. It always worries me when I see any one in the audience looking at the program-book while the music is going on; my analyses were not meant for that. And I repeat, I have carefully made them as unfit for that as I could.

But the possibility of a thing's being misused is, it seems to me, no very sound argument to prove its harmfulness. The scientific analysis of a composition is as capable of being put to a proper as to an improper use. And, when studied as it should be, it surely can do good. And, what seems to me of no slight importance, this dry, technical, scientific analysis of music is in my matured opinion the only kind that possibly can do good, and is not well-nigh unavoidably a pernicious source of harm.

Take what might be called the imaginative, poetic analysis of a composition, the setting forth of what profound inner meaning it has to the writer, of all the entrancing visions it calls up in his stimulated fancy. Except in the case of so-called "program-music,"—where the composer himself has set forth his poetic, dramatic, picturesque, or imaginative intentions, and these intentions should naturally be brought to the ken of the listener,—things of this sort are the indefeasible and inalienable mental property of the individual listener himself, and of nobody else. More than this, they are not only his property by divine right, but he has no right whatever to force them upon any one else. This matter is like that convention-sanctioned, but wholly abominable one of—so-called—"illustrating" novels, stories, and poems. Come, put your hand upon your heart and swear to me, have you ever seen an illustration—in black-and-white or colors—of an incident in a really great novel or poem that was not a direct slap in the face of the image you had formed of that incident in your mind's eye? I, for one, never have. The author has given me the clew to my own mental picture, and the impudent illustrator comes and offers me another which is no more like mine than I to

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Hercules ; 'tis most tolerable and not to be endured ! In like manner, no one has the right — unasked — to offer the mental pictures great music calls up in his individual brain for the contemplation of any one else. It is an unpardonable invasion of intellectual and emotional privacy. In criticism this may, to be sure, be done ; but criticism is not analysis. Let the listener be prepared technically for the perception of music as carefully as you please ; but emotionally, and in all that pertains to the appreciation of beauty, let his mind be virgin soil. Let him find the “emotion to thrill with” for himself ; and he will find it for himself better than you or I can find it for him ; be sure of this. This sort of poetic and imaginative analysis is terribly like telling a man what he ought to do ; and, in the realms of Art, there is no “ought,” no “Thou shalt” nor “Thou shalt not.”

The magic domain of emotion, beauty, imagination, and picturesqueness which Music throws open to the mind is one which every listener must explore for himself ; he must be his own guide there. And, if he finds his own guidance of no avail, if he finds a dreary waste, a dull blank, where you find an entrancing phantasmagoria, so much the worse for him. But do not for the world try to initiate him into your private mystery, for your phantasmagoria will and can mean nothing to him ; you had best let him go, as not the man you took him for.

Should you foolishly try to impose your imagination upon him, and

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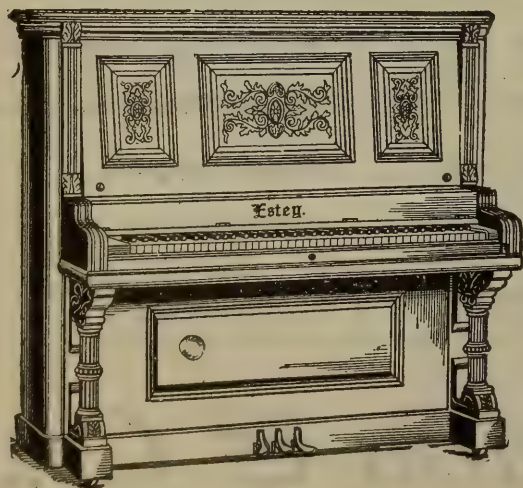
should he try his poor best to assimilate it and make it his own, the failure will be dismal indeed. He will try, the next time he hears the composition, to take your mental picture as a guide to "understanding" the music, to evolve something from that picture which he imputes to the composition itself. That is, he will invert the natural, artistic process ; for it is the function of the poetic imagination to evolve such a picture from the music, not to obtain insight into the music through the picture. The picture, which is yours and not his own, will stand between him and the music as ten times a more opaque wall than any "dry" talk about themes or counterpoint.

Of course all this is to be taken with a grain of salt. As there may very possibly be a draughtsman somewhere, capable of worthily and acceptably "illustrating" *Pickwick* or *Tom Jones*, so may there also be some true musically-minded poet whose poetic exegesis of the seventh symphony would be worth listening to. No doubt the moon has shone, in her day (or night), upon a pair of lovers whose love-talk would bear hearing by an uninterested third party. But extreme and exceptional cases like these make shipwreck of the law, and are hardly worth considering in a general discussion. As musical analysts run, the purely technical one is the safer. His scientific analyses of great compositions may, to be sure, be put to regrettable uses ; but they may also be put to their proper use, and so do at least some little good. In any case, he is not criminal — which his more hifalutin, imaginative colleague is pretty sure to be.

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OPUS 125 LUDWIG VAN BEETHOVEN.

(Born in Bonn on Dec. 16, 1770; died in Vienna on March 26, 1827.)

Beethoven's ninth symphony was written in 1823 ; for thirty years he had cherished the idea of setting Schiller's *Ode to Joy* to music, and musical



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sketches for various parts of this poem are to be found in his sketch-books as far back as 1811—among sketches for the seventh and eighth symphonies—and again in 1822—mixed up with sketches for the *Missa sollemnis*, opus 123, and the *Weihe des Hauses* overture, opus 124. At one time Beethoven formed the plan of setting Schiller's ode as a chorus, preceded by an overture; indeed one of the principal themes in the choral finale of the ninth symphony is already to be found in the *Namensfeier* overture, opus 115. In 1822 he got an offer of £50 for a MS. symphony from the London Philharmonic Society; so he accepted the commission, and, having pretty well determined upon the plan of the work, began almost immediately, completing the score early in 1824. After a first performance under the composer's direction at the Kärnthnerthor-Theater in Vienna on May 7, 1824, the score was sent to London, where it was performed by the Philharmonic Society, under Sir George Smart's direction, on March 21, 1825. A similarity of theme and general plan has often been noted between the choral portion of the ninth symphony and that of the earlier fantasia for pianoforte, orchestra, soli, and chorus, opus 80, written in 1808.

The ninth symphony consists of three orchestral movements and a finale for soli, chorus, and orchestra. Only the orchestral movements are to be given at this concert.

The first movement, *Allegro, ma non troppo, un poco maestoso* in D minor (2-4 time), is a fine example of that freer treatment of the sonata form which we find in some of Beethoven's later quartets and pianoforte sonatas, but in only this one of his symphonies. The regular divisions of a symphonic first movement—first part; second part, or free fantasia; third part, bearing the regular relations to the first; and coda, or second free fantasia—are all recognizably there. But the usual subdivisions of the first and third parts are far less distinctly marked, and the wealth of thematic material is such as to render its classification under the usual heads of "first theme," "second theme," "conclusion-theme," and "subsidiaries" exceedingly difficult.

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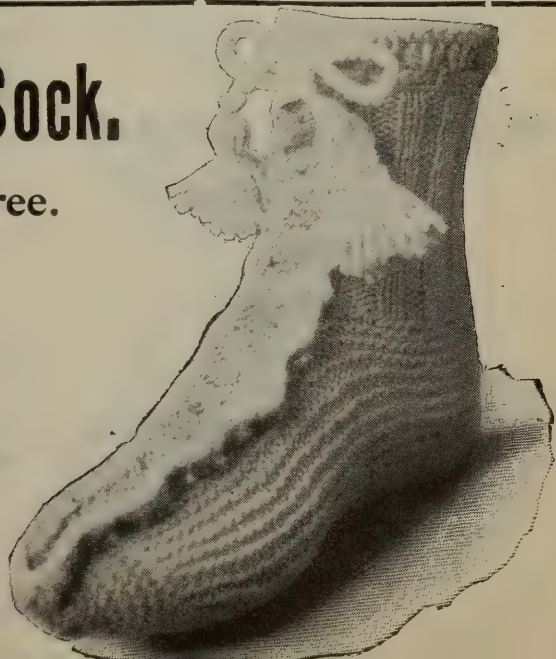
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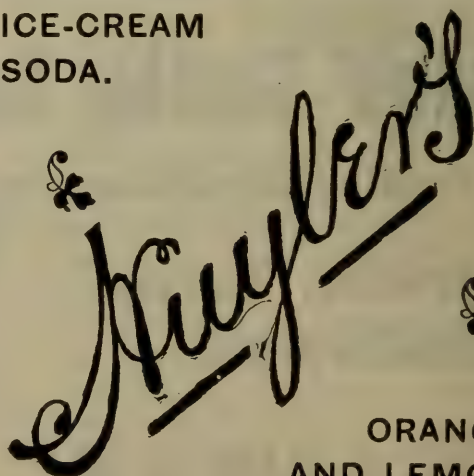
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The movement begins with the gradual building up of the first theme by the first violins, violas, and double-basses, over a double organ-point on A and E in the second violins, 'celli, and wind instruments; for the first sixteen measures the harmony consists wholly of the interval of the bare 5th. With the seventeenth measure the whole orchestra unites in giving out the theme *fortissimo* in the tonic D minor, the thesis in unison and octaves, the antithesis, in full harmony; this exposition covers nineteen more measures. Then the original building-up passage is repeated in the tonic, over the bare 5th D-A, and the full orchestra begins to announce the theme again, in *fortissimo* unisons and octaves in the key of the sub-mediant, B-flat major. But this second exposition is more extended than the first: it is interrupted, between the thesis and the antithesis, by several measures of actual working-out, and the antithesis is also somewhat extended. It is followed by a short, more *cantabile* subsidiary in the same key, B-flat major, which key continues to be the reigning tonality up to the end of the first part of the movement. From this subsidiary to the end of the first part we meet with seven new themes, nearly all of them of the nature of passage-work, and enchainéd so skilfully that each one seems to grow naturally out of its immediate predecessor; this whole remainder of the first part of the movement may be described as a piece of continuous melodic and contrapuntal development, acquiring great stoutness and coherence from the fact that characteristic figures in one phrase are used as contrapuntal counter-figures to the next succeeding phrase. The part ends in B-flat major on some concluding passage-work on a prominent figure from the first theme. There is no repeat, though the free fantasia beginning exactly as the first part did leads one to think at first that there is to be one. This free fantasia is long and of the most elaborate contrapuntal description. The third part begins a little irregularly. It will be remembered that the first part began with a gradual building-up of the theme in

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the dominant, before its full announcement in the tonic; the third part begins also with a similar building-up of the first theme, but instead of *pianissimo e crescendo* in the dominant, it now comes *fortissimo* in the major tonic, that is, in D major; the full announcement of the theme itself comes in D minor, as before, and the third part is developed in quite regular relations to the first, the tonality of D—either minor or major—being the reigning one up to the end. The coda is almost as long, and fully as elaborate, as the free fantasia itself, the latter covering one hundred and forty-one measures, whereas the coda covers one hundred and twenty-one.

The second movement, *Molto vivace* in D minor (3-4 time), is, both in form and character, the scherzo of the symphony, though not marked as such in the score. The scherzo presents the very extended and elaborate development and working-out of two principal themes, the first in D minor, the second in C major and D major. It is to be noted that a prominent figure in the first theme is used as a persistent counter-figure to the second. Indeed this figure—the downward skip of an octave in the rhythm of the dotted triplet—may be said to pervade the entire scherzo; it even appears in the kettle drums, tuned to the octave F-F. The working-out is largely of an imitatively contrapuntal character, and is moreover noteworthy for frequent changes of rhythm—from the *ritmo a quattro battute* (or four-measure rhythm, “ideal” 12-4 time) to the *ritmo a tre battute* (or three-measure rhythm, “ideal” 9-4 time). There is a trio, *Presto* in D major (2-2 time), based on a theme which bears a certain resemblance to the Joy-theme in the choral finale, worked up elaborately against running counterpoint. At times this running counterpoint assumes the quaint shape of a little Russian popular tune, although Beethoven, as was his wont when using popular melodies, has so assimilated it to himself and made it his own that no one but a Russian, familiar with the tune in its original shape, would recognize it as not of his invention. In spite of the great length of this movement, the composer has written many repeat-

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marks in the score, so that both scherzo and trio are repeated twice, and a short coda is appended at the close.

The third movement, *Adagio molto e cantabile* in B-flat major (4-4 time), is in a peculiar form. Beethoven seems to have started out to write a set of alternate variations on two themes—a form not very unusual in his day and earlier. The movement begins with the exposition of the beautiful *cantabile* first theme in the tonic, B-flat major, the closing figure of each one of the earlier phrases in the strings being softly echoed by the wood-wind and horns, and the theme completed by the wind instruments to a simple string accompaniment. Then follows the exposition of the equally beautiful, if somewhat lighter, second theme, *Andante moderato* in D major (3-4 time), in the second violins and violas, now and then reinforced by some wind instruments. This theme bears no relation, either in melody or in expressive character, to the first; its simple exposition closes with a return to the original key of B-flat major. Next follows a variation—in 4-4 time—on the first theme, closing with a modulation to G major, in which key, and in 3-4 time, now follows a variation, or quasi-variation, on the second theme. So far the form is quite regular, according to the plan apparently laid out by the composer; but, from this point on, we hear no more of the second theme; one might almost fancy that Beethoven had forgotten it—much as Shakspeare seemed to have forgotten his Fool in “King Lear,” who “went to bed at noon” and was never heard from after. After this G major variation on the second theme, the *Adagio* (4-4 time) returns in E-flat major—subdominant of the principal key—and, from this point on, the movement is given up to a series of more and more elaborate variations and working-out of the *cantabile* first theme, the tonality of E-flat soon making way for a return of the original key, B-flat major.

These three movements are scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings, 3 trombones being added in the trio of the second movement. The score of the symphony is dedicated to Friedrich Wilhelm III., king of Prussia.

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OVERTURE TO "LEONORE," No. 3, OPUS 72 . LUDWIG VAN BEETHOVEN.

(Born in Bonn on Dec. 16, 1770; died in Vienna on March 26, 1827.)

The right chronological order of Beethoven's four overtures to "Leonore" (overtures in C major, Nos. I., II., and III., to "Leonore," and overture in E major, No. IV., to "Fidelio") has been much debated. In Breitkopf & Härtel's Thematic Catalogue of Beethoven's published works (1851), the first catalogue of the kind that had any pretensions to completeness, these four overtures are given under Op. 72,—the first three under "Leonore," opera in two acts (first and second versions), the fourth under "Fidelio" ("Leonore"), opera in two acts (third version). The several dates of composition are given as follows:—

Overture No. 1, composed in 1805.

Overture No. 2, composed in 1805.

Overture No. 3, composed in 1806.

Overture No. 4, composed in 1814.

But under Op. 138 we find the following: Overture to the opera "Leonore" (C major) (Posthumous. Composed in the year 1805). See Op. 72, Overture No. 1. So even in this early catalogue the Overture No. 1 appears as a posthumous work, Op. 138 (Beethoven's latest opus-number), and also, as it were by courtesy, under Op. 72 (the opus-number of the opera "Leonore").

In Peters's edition of the full scores of these overtures they are given in the same order as in Breitkopf & Härtel's catalogue, with rather fuller commentary, and with one important change in the dates.

Overture No. 1, alleged to be to the opera "Leonore" ("Fidelio"), Op. 138. Posthumous work, composed about the year 1807.

Overture No. 2, to the opera "Leonore" ("Fidelio"), Op. 72. Composed at the latest in the year 1805, for the first version of the opera, therefore properly to be marked as No. 1.

Overture No. 3, to the opera "Leonore" ("Fidelio"), Op. 72. Com-

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posed at the latest in the year 1806, for the second version of the opera, and therefore properly to be marked as No. 2.

Overture to the opera "Fidelio," Op. 72.

Here is the discrepancy: in the date of composition, and consequently in the proper chronological order of the Overture No. I. If it was written in 1805, it was written certainly before the (so-called) No. III., and probably also before the (so-called) No. II., and was in all likelihood a work rejected by the composer, which would account for its not being published with the others during his lifetime. If, on the other hand, it was written in 1807, it was written *after* both the (so-called) Nos. II. and III., it was an afterthought of the composer's, and its merely posthumous publication is not so certainly to be accounted for in the same way, although Beethoven's writing still a fourth overture after it, in 1814, does look as if he were not wholly satisfied with it.

Grove says that this disputed overture was written for a proposed performance of the opera in Prag, in May, 1807. "The proposal, however, was not carried out, and the overture remained, probably unperformed, till after his death." Scribner's Cyclopædia of Music and Musicians says of it, "It was rehearsed by a small orchestra at Prince Lichnowsky's, but was pronounced too light; first performed from MS. in Vienna, Feb. 7, 1828."

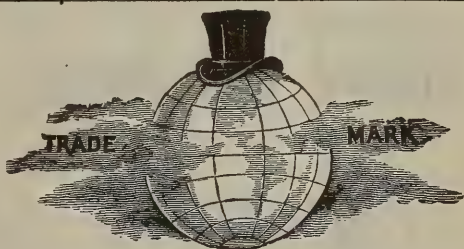
Indeed, all external evidence now points to its having been written after the (so-called) Nos. II. and III., and to its being properly No. III., and not No. I. But many musicians refuse to believe the external evidence (which is not wholly conclusive, to be sure, although it is known that the [so-called] No. I. was considered too long in Beethoven's day, and the [so-called] No. II. too heavy and difficult, and that the composer was asked to write a lighter overture to his opera), finding it absolutely incredible that Beethoven, after remodelling No. II. into No. III. (both these overtures are built upon the same general plan and of almost identically the same

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thematic material), should subsequently have fallen so much below the mighty No. III. as to put out this far lighter No. I. They thus find the internal evidence that the old, traditional numbering of these three overtures was right too strong to allow them to credit the external evidence that tends to prove it to be wrong.

But there is one bit of internal evidence to prove that the original numbering was wrong,—a piece of evidence which, as far as the present writer knows, has hitherto been overlooked. This is to be found in the treatment of the slow theme, quoted from Florestan's air, "In des Lebens Frühlingstagen," in the second act of the opera. This phrase appears in A-flat in the opera and in the overtures Nos. II. and III. (to retain the old numbering for the present): in the overture No. I. it appears transposed to E-flat. Too much stress is not to be laid upon this mere matter of key; for this phrase appears very near the beginning of the *adagio* introduction of the overtures Nos. II. and III., but as an *adagio* episode in the middle of the *allegro con brio* in No. I. Still, the fact remains that there is an alteration (in key at least) in this phrase in No. I. which does not appear either in No. II. or No. III. But this is not all: apart from an intercalated measure which we find in the overtures No. I. and II., but not in No. III., there are two important changes in the melody itself (as it appears in Florestan's air) made in the overtures No. I. and III., but which are not found in No. II. Now, Beethoven's tendency to make such changes in his themes, as he worked them over and over again to get them to satisfy him, is universally known, as it is also abundantly proved in his sketch-books. So it is at least *prima facie* evidence that where, as here, three different versions exist of an original phrase, the one of them which diverges most from the original form is the latest. Now, it is just in this overture No. I. that this phrase does diverge most from its form in Florestan's air: it has both the intercalated measure we find in the overture No. II. and the two important melodic changes we find in the overture No. III. Another difference is still more convincing: In each one of the three overtures this phrase appears with different instrumentation. In No. II. it is given to the clarinets, bassoons, and horns, with accompanying parts for the violins, violas, and 'celli; in No. III. it is given to the clarinets and bassoons, with accompany-

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ing parts for the violins, violas, and 'celli, and two sustained E-flats on the trombones ; in No. I., it is given to the oboes, clarinets, bassoons, and horns, without strings. Now, of all these three versions, that in No. I. sounds decidedly the clearest and best to the present writer's ear : both in No. II. and No. III. the passage sounds rather muddy and confused, in No. I., it sounds to perfection. To my mind the two melodic changes indicate distinctly enough that the No. I. version was written at least after the No. II., while the superior effect of the instrumentation indicates that it was written after No. III.

And to prove that the No. I. was written after the No. II. is quite enough to demolish all the "internal evidence" against its being written after the No. III., for this evidence is based wholly on the idea of its being impossible that Beethoven should have descended from the heights of tragic grandeur of Nos. II. and III. to the lighter vein of No. I. Such a descent was no more "impossible" after No. III. than after No. II. As for myself, I have never been able to see that this argument of "impossibility" could in the least hold water. As an overture to the opera, this No. I. is really an improvement upon Nos. II. and III. ; and Beethoven evidently saw it to be so, for he afterwards wrote the No. IV., in E major, in very much the same vein. As heroic-dramatic compositions embodying the ground idea of the opera in a highly idealized form, the overtures No. II. and III. are incomparable ; but, as an introduction to the opera, one of them is as much out of place as the other. Either of them is wholly out of keeping with the light-comedy vein of the opening scenes, which seem all too light after such portentous thundering. But the overtures No. I. and IV. introduce the work to perfection, and leave the tragedy and storm and stress to appear in their proper place in the course of the drama itself.

The overture to "Leonore" No. 3 has long been regarded as the king of overtures,—a somewhat foolish title ; for, great as it is, it is perhaps no greater than the overture to "Coriolan." No work stands on an absolutely isolated pinnacle of supremacy. It begins with one of Beethoven's most daring harmonic subtleties ; the key is C major ; the strings, trumpets, and kettle-drums strike a short *fortissimo* G (the dominant of the key), which is held and diminished by the wood-wind and horns, then taken up again *piano* by all the strings in octaves. From this G the strings, with the flute, clarinets, and first bassoon, now pass step by step down the scale of C

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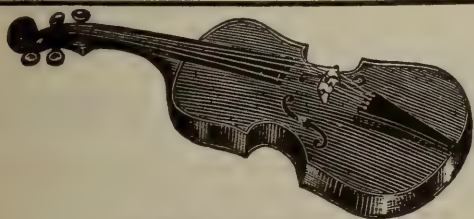
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major, through the compass of an octave, landing on a mysterious F-sharp which the strings thrice swell and diminish, and against which the bassoons complete the chord of the dominant 7th, and at last of the tonic of the key of B minor. From this chord of B minor the strings jump immediately back to G (dominant of C major), and pass, by a deceptive cadence, through the chord of the dominant 7th and minor 9th to the chord of A-flat major. Here we have, in the short space of nine measures, a succession of keys — C major, B minor, A-flat major — such as few men before Beethoven would have dared to write; but such is the art with which this extraordinary succession is managed that all sounds perfectly unforced and natural. The key of A-flat major once reached, the clarinets and bassoons, supported by the strings and two sustained notes on the first and second trombones, play the opening measures of Florestan's air, "In des Lebens Frühlingstagen," in the second act of the opera. Then come mysterious, groping harmonies in the strings, leading to E minor, in which key the flute and first violins call to and answer each other, as if anxiously searching for something in the dark; the search grows more animated, the double-basses and wind instruments join in it, the key changes, until a terrific outburst of the whole orchestra on the chord of A-flat major announces that the thing sought for is found. But angry chords on the strings and brass, answered by plaintive wailings of the deepest pathos on the wooden wind instruments, tell that it is not a thing of joy, but rather of endless sorrow and horror. The basses repeat an imitation of the old flute and violin call, admonishing to immediate action, that the sorrow and horror be made an end of. The dominant of C major is reached: the basses alone lead on to the tonic, and, with the *allegro*, the work of deliverance begins. A buoyant, nervous theme begins *pianissimo* in the first violins and 'celli, rising and falling against a persistent low C, tremulously held in the violas, pulsating and throbbing like an anxious heart-beat in the double-basses. It rises ever higher, *crescendo e sempre più crescendo*, the wooden wind chiming in, until a raging climax is reached on the chord of the dominant (over a tonic pedal), and the entire orchestra precipitates itself in unbridled fury upon the theme, whirling onward in irresistible impetuosity. The instrumentation of this passage is as original as it is overwhelmingly brilliant: all the strings (double-basses included) and all the wood-wind, horns, and trumpets (as far as the last two can) play the theme itself in raging octaves, while only the three trombones play the harmony. The storm continues, now abating in violence, now



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blowing its fiercest, up to a half-cadence in the key of E major. A *sforzando* call on a pair of horns ushers in perhaps the most poignantly pathetic second theme in all music,—a theme woven out of sobs and pitying sighs, over an accompaniment full of anxious agitation in the strings. A more buoyant and hopeful conclusion-theme sets in (still in E major, although modulation has been almost constant during the second theme), and with a superb climax brings the first part of the *allegro* to a close.

The working-out is singularly original: the plan pursued is more dramatic than symphonic, and had, as far as I know, never been adopted before, although Mendelssohn afterwards followed a very similar one in parts of his overture "Meeresstille und glückliche Fahrt." This working-out consists almost wholly in alternating a pathetic, sobbing figure taken from the second theme and played, now in octaves, now in thirds, by the wood-wind, over a nervous accompaniment of the strings, in which the violins constantly harp on a figure from the first theme, with raging outbursts of fury in the whole orchestra: it is like an oft-repeated pathetic entreaty, always answered by a sterner and sterner No! The nodus of this passionate plot is cut by the trumpet-call behind the stage (as in the prison-scene in the second act of the opera itself). This twice-repeated trumpet-call in B-flat is each time answered by the brief song of thanksgiving from the same scene,—Leonore's words in the opera are, "*Ach! du bist gerettet! Grosser Gott!*"—first in B-flat, then in G-flat major. A gradual transition leads from this to the return of the first theme at the beginning of the third part. This return of the first theme is absolutely original: it comes back, not on the strings as before, but as a blithe flute solo! Berlioz was rather shocked at this flute solo. he writes of it that "it is not worthy, in my opinion, of the grand style of all the rest of the overture." But there are times when the heart of man is too full of sudden joy even for tears, when, after a long agonizing strain and an unlooked-for reprieve, his whole being is literally *emptied* of emotion, and he can only—whistle. But this emotional torpor does not last long: the third part develops itself along the same general lines as the first, and leads to as wildly and frantically jubilant a *coda* as even Beethoven ever wrote.

This overture is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 pair of kettle-drums, and the usual strings.

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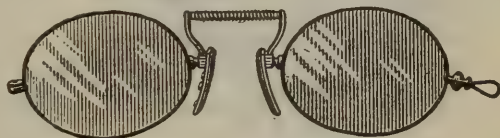
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“Parsifal.” Prelude.

A Faust Overture.

“Lohengrin.” { a. Prelude to Act I.
 { b. Prelude to Act III.

A “Siegfried” Idyl.

“Rienzi.” Overture.

“Siegfried.” Act II., “Forest Sounds.”

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Bird Song from "La Perle du Brésil"	David
Mlle. CALVÉ.	
(Flute Obligato by CHARLES K. NORTH.)	
Monologue from "Falstaff"	Verdi
Sig. CAMPANARI.	
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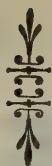
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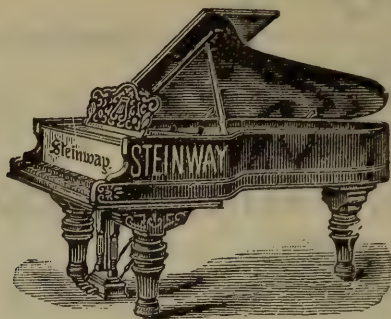
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Friday Afternoon, April 30, at 2.30 o'clock.

Saturday Evening, May 1, at 8.00 o'clock.

WAGNER PROGRAMME.

Prelude to "Parsifal." ✓

A Faust-Overture.

a. Prelude to Act I.
b. Introduction to Act III. } of "Lohengrin." ✓

A Siegfried-Idyl. ✓

Overture to "Rienzi." ✓

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PRELUDE TO "PARSIFAL."

Parsifal, a stage-consecration festival play in three acts, the text and music by Richard Wagner, was first given in Bayreuth on July 28, 1882. The poem was published in 1877, and the music completed in 1879. The right of stage-performance belongs exclusively to the Festival Theatre in Bayreuth, and the drama has never been given on the stage anywhere else.

The prelude, which is perfectly free in form, begins, *Sehr langsam* (*Lento assai*) in A-flat major (4-4 time), with the SANGREAL-motive, given out in gentle *crescendo* and *diminuendo*, by the violins, 'celli, alto-oboe, clarinet, and bassoon in unison; the motive is then repeated by the trumpet, oboes, and half the first and second violins in unison against rising and falling arpeggj in the remaining violins and violas, repeated chords in the flutes, clarinets, and alto-oboe, and sustained harmonies in the bassoons and horns. Then the second phrase of the motive is given out and repeated, as before. Now the Call to Prayer is heard, swelling from *piano* to *forte* in the trumpets and trombones, ending with the "Dresden Amen," * which is softly echoed by the wood-wind. The time now changes to 6-4, and the brass instruments intone the FAITH-motive, which is carried out contrapuntally at considerable length by various combinations of instruments. With a return to 4-4 time comes a briefer working-out of the SANGREAL-motive, against tremulous harmonies in the violins, followed by a short stormier episode on one of the motives that refer to Amfortas's torments. A brief coda on the SANGREAL-motive, closing with the solemn Call to Prayer and the "Dresden Amen," brings the prelude to a *pianissimo* final cadence in the original A-flat major.

This prelude is scored for 3 flutes, 3 oboes, 1 alto-oboe, 3 clarinets, 1 bass-clarinet, 3 bassoons, 1 double-bassoon, 4 horns, 3 trumpets, 3 trombones, 1 bass-tuba, kettle-drums, and the usual strings.

* This peculiar form of cadence, in ascending 6ths, was also introduced by Mendelssohn in his "Reformation" symphony.

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A FAUST-OVERTURE, IN D MINOR.

This work is not to be taken in any sense as an overture to Goethe's *Faust*; it was written in Paris in January, 1840, as the first movement of a *Faust* symphony. This may account for its being more in the sonata-form than any of Wagner's other overtures, except those to *Rienzi* and *Tannhäuser*. Wagner once wrote that he had taken Faust's "*Entbehren sollst du, sollst entbehren!*" (Thou shalt forego, shalt do without!) as the motto of this movement; he also insisted that the movement had to do with the character of Faust, and Faust alone; that there was no reference to Gretchen in it. Like Liszt, in his *Faust* symphony, he meant to reserve another whole movement for Gretchen, and probably also another for Mephisto. But the plan of the *Faust* symphony was definitively abandoned, and this single movement given to the public under its present title, *Eine Faust-Ouvertüre*. It was not originally in its present form, and Wagner's affirmation that there "was no Gretchen in it" has probably given rise to some misconception. It was long and generally known that Wagner re-wrote and remodelled the work in Zürich in 1855, at Liszt's, earnest instigation. But it was only on the publication of the Liszt-Wagner correspondence that it was discovered that Liszt, on this occasion, had earnestly advised his friend "to put some Gretchen into it"—for the sake of musical form and contrast. So the melodious second theme of the wood-wind may refer to Gretchen after all.

The overture begins with a slow introduction, *Sehr gehalten* (*Assai sostenuto*) in D minor (4-4 time), the unusual sonority of the opening phrase of which—given out by the bass-tuba and double-basses in unison over a *pianissimo* roll of the kettle-drums—has a most dramatic effect. It is answered by the 'celli with a more rapid phrase which assumes considerable thematic importance later, in the main body of the work. Then the first violins give out a slow phrase which is afterwards recognized as belonging to the first theme of the ensuing *allegro* movement. The devel-

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opment goes on more and more dramatically until, after a *staccato* chord in the full orchestra, the main body of the overture begins.

This is *Sehr bewegt* (*Assai con moto*) in D minor (2-2 time). It begins immediately with the expressive first theme, the slow thesis of which is given out by the first violins over sombre harmonies in the bassoons and horns, the antithesis being given by all the strings. The development is long, partaking much of the character of working-out; in the course of it we meet with a melodious subsidiary, first given to the oboe. Soon after this the second theme appears in F major in the wood-wind, followed by a more fluent transition-passage that leads over to the free fantasia.

The free fantasia is exceedingly long and elaborate. The third part begins with a furious return of the first theme in the tonic, but its development differs considerably from that of the first part. A longish slow coda closes the work.

This overture is scored for 1 piccolo-flute, 2 flutes, 2 oboes, 2 clarinets, 3 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, 1 pair of kettle-drums, and the usual strings.

PRELUDE TO "LOHENGRIN" RICHARD WAGNER.

Lohengrin, romantic opera in three acts, the text and music by Richard Wagner, was first given, under Franz Liszt's direction, at Weimar on August 28, 1850. The day of this first performance was the anniversary of Goethe's birthday and the day of the inauguration of the statue of Herder. *Lohengrin* is the last of Wagner's works, styled "opera" on the title-page. It marks the transition-point between his second and third manners. The subject is legendary, and intimately connected with that of the composer's later *Parsifal*; indeed Parsifal (or Parzival) was Lohengrin's father.

The orchestral prelude runs wholly on the development and working-

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out of the SANGREAL-motive. Berlioz has described the composition as one gradual *crescendo*, leading to a shorter *decrescendo*. Like the hero's career in the opera, it begins, as it were, in the clouds, then gradually descends farther and farther until it embraces all the lowest tones of the orchestra, and then returns to the clouds again. Its single theme is developed in free polyphony by various successive groups of instruments, each of which groups proceeds with free counter-thematic work as the next group enters with the theme. First we have the violins *piano* in their higher register; then come the flutes, oboes, and clarinets; then the violas, 'celli, horns, bassoons, and double-basses; lastly the trumpets, trombones, and tuba *fortissimo*; then comes the *decrescendo*, ending *pianissimo* in the high violins and flutes.

This prelude is scored for 3 flutes, 2 oboes, 1 English-horn, 2 clarinets, 1 bass-clarinet, 3 bassoons, 4 horns, 3 trumpets, 3 trombones, 1 bass-tuba, a set of 3 kettle-drums, cymbals, 4 solo-violins, and the usual strings.

INTRODUCTION TO ACT III. OF "LOHENGRIN."

This introduction to the third act is supposed to be the ball-room music played at Lohengrin and Elsa's wedding. It begins, *Sehr lebhaft* (*Molto vivace*) in G major (2-2 time), with the jubilant first theme given out and briefly developed in *fortissimo* by the full orchestra. This soon makes way for the resounding second theme, in the same key, given out in *fortissimo* by the 'celli, horns, and bassoons in unison against harmony in repeated triplets in the strings, and repeated by all the brass and 'celli against a similar accompaniment in the rest of the orchestra. Then comes a softer, more march-like episodic theme, still in G major, given out and for the most part developed by the wind instruments. Then the first and second themes return, very much as at first, if with more variety in the way of modulation, the movement ending with the close of the second theme.

This movement is scored for 3 flutes, 3 oboes, 3 clarinets, 4 horns,

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3 bassoons, 3 trumpets, 3 trombones, 1 bass-tuba, 1 pair of kettle-drums, triangle, cymbals, tambourine, and the usual strings.

A SIEGFRIED-IDYL, IN E MAJOR.

This little piece was written as a birthday gift to Wagner's wife, and was first performed on her birthday morning on the staircase of the villa at Tribschen by a small orchestra (collected from Zürich and Lucerne), conducted by Wagner himself; the little band had been drilled by Hans Richter, who played the trumpet part at the performance. The title refers to Wagner's son, Siegfried, who was born while the composition of the drama, *Siegfried*, was in progress, and named after its hero. All the themes in the *Idyl* are, with a single exception, taken from *Siegfried*; the single exception being the little folk-song, "*Schlaf, mein Kind, schlaf ein*," which appears now and then during the development, in a rather fragmentary way. But the development of the themes is entirely new, and in no wise copied from the music-drama. The first public performance of the *Idyl* was at Mannheim in the course of the same year (1871).

The composition is a perfectly free piece of development on the following motives:

Theme in E major, taken from the love-scene in the third act of *Siegfried*, at Brünnhilde's words: "*Ewig war ich, ewig in süß sehrender Wonne — doch ewig zu deinem Heil!*" In the strings.

SLUMBER-motive in the wood-wind, woven around the foregoing.

A short theme of two descending notes — the interval is not always the same, but is generally a minor 7th or major 6th — taken from Brünnhilde's exclamation: "*O Siegfried! Siegfried! sieh' meine Angst!*" in the scene above referred to. This phrase assumes considerable thematic importance in the course of the composition.

Another phrase in the same love-scene (in 3-4 time), at Brünnhilde's words: "*O Siegfried, herrlicher! Hort der Welt!*"

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Siegfried's WANDERLIED, in the shape in which it appears in the final climax of the above-mentioned love-scene at Brünnhilde's "*Fahr' hin, Walhall's leuchtende Welt!*" At first in the horn.

The BIRD-SONG-motive, woven around the foregoing by the clarinet and other wooden wind instruments.

The billowing figure of the strings which accompanies Siegfried's "*Ein herrlich Gewässer wogt vor mir.*"

Several of these themes often appear simultaneously. The development and working-out are exceedingly elaborate. This composition is scored for 1 flute, 1 oboe, 2 clarinets, 1 trumpet, 2 horns, 1 bassoon, and the usual strings.

OVERTURE TO "RIENZI, THE LAST OF THE TRIBUNES," IN D MAJOR.

Rienzi, der Letzte der Tribunen, grand opera in five acts, the text and music by Richard Wagner, was first brought out under the composer's direction at the Court Opera in Dresden on October 20, 1842. It was suggested to Wagner by reading Bulwer's novel in Dresden in 1837. He began his sketch of the text in Riga in the autumn of that year, and finished it in the summer of 1838; he almost immediately began the music, and finished the first two acts at Riga and Mittau in the spring of 1839. The remainder of the music was written in Paris. When completed, the opera was offered to the Académie de Musique, and then to the Théâtre de la Renaissance,* but was refused by both. In 1841 Wagner sent the score to Dresden, where it was accepted by the Court Opera; it was owing to this acceptance that he returned to Germany. The music of the opera was written on the general lines of French *grand opéra*, in emulation of the style of Spontini, Meyerbeer, and Halévy; there are but few essentially Wagnerish traits to be discovered in it, although the characteristically Wagnerish energy shows itself on almost every page.

* Not the present house of that name, on the corner of the boulevard Saint-Martin and the rue de Bondy (now managed by Mme. Sarah Bernhardt), but the older theatre (now changed into a bank), once better known as the Théâtre-Italien, or Salle-Ventadour.

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All the themes of the overture are taken from the body of the work. It begins with a slow introduction, *Molto sostenuto e maestoso* in D major (4-4 time), opening with a long-sustained, swelled and diminished A on the trumpet—in the opera, the agreed signal for the uprising of the people to throw off the tyrannical yoke of the nobles. Soon comes a majestic *cantilena* of the violins and 'celli—the theme of Rienzi's prayer in the fifth act—the development of which is cut short by some stormy passage-work, leading in *crescendo* to a *fortissimo* return of the theme in all the brass, against ascending series of turns in the first violins.* Again is the development of the majestic melody interrupted, and some recitative-like phrases lead to a return of the trumpet call, interspersed with shuddering *tremolos* in the strings, the last long-drawn A leading over to the main body of the overture.

This *Allegro energico* in D major (2-2 time) begins *fortissimo* in the full orchestra on the first theme—that of the chorus "*Gegrüsst sei, hoher Tag!*" at the beginning of the first finale of the opera—leading to the entrance of the first subsidiary in the brass—the theme of the battle-hymn, "*Santo spirito cavaliere*," of the revolutionary Rienzi faction in the third act. A transitional passage in the 'celli leads to the entrance of the second theme—that of Rienzi's prayer, already heard in the introduction of the overture—which is now given out in *Allegro* in the dominant, A major, by the violins. The "*Santo spirito cavaliere*" theme returns again in the brass, leading to the conclusion-theme—that of the *stretto* of the second finale, "*Rienzi, dir sei Preis*";—this joyful theme is developed by fuller and fuller orchestra, ending the first part of the movement.

The free fantasia is short, and almost wholly devoted to a tempestuous

* These series of turns in the violins may be regarded as the first symptom in Wagner of that whirling violin accompaniment to a melody in the brass which we find in *Tannhäuser*. Wagner himself said that the *Tannhäuser* violin figure was suggested to him by a violin passage in Bellini's *Norma*. Curiously enough, however, a very similar violin effect is to be found in the choral finale of Berlioz's *Roméo et Juliette*; it is more like the figure in *Tannhäuser* than the one in *Rienzi*, being descending instead of ascending. Berlioz's symphony was written in 1838-39, about the same time that Wagner was at work on the music of *Rienzi*.

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working-out of the "*Santo spirito cavaliere*." The third part of the movement is an abbreviated repetition of the first, the battle-hymn and second theme being omitted, and the first theme being followed immediately by the conclusion-theme, against which the trumpets and trombones now play a resounding counter-theme — very like the phrase of the disappointed nobles, "*Ha, dieser Gnade Schmach erdrückt das stolze Herz!*" in the second finale,—leading over to the coda, *Molto più stretto*, in which the "*Santo spirito cavaliere*" undergoes some exceedingly stormy developments in *crescendo*.

This overture is scored for 1 piccolo flute, 2 flutes, 2 oboes, 2 clarinets, 2 valve-horns, 2 plain horns, 2 bassoons, 1 serpent, 2 valve-trumpets, 2 plain trumpets, 3 trombones, 1 ophicleide, 1 pair of kettle-drums, 2 snare-drums,* triangle, bass-drum and cymbals, and the usual strings.

"FOREST SOUNDS," FROM "SIEGFRIED," ACT II., SCENE 2.

This little concert piece was compiled by Wagner himself from parts of the scene before Fafner's cave in the second act of *Siegfried*. He gave it

*The indications in the score are for "*1 kleine Trommel*" and "*1 Militair-Trommel*." The difference between the two instruments is slight, and both come under the head of what we call "snare-drum." Wagner plainly means by "*kleine Trommel*" what the French call "*caisse roulante*," a snare-drum with a rather long body made of wood; his "*Militair-Trommel*" corresponds to the French "*caisse claire*," a snare-drum of more incisive and brilliant tone, with a shorter body made of metal. The ophicleide mentioned in the score is now universally replaced by the more modern bass-tuba, as the serpent is by the double-bassoon.

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the title of *Waldweben* (Forest Weaving). It is perfectly free in musical form. The leading-motives that appear in it are mainly as follows :

The VOLSUNG-motive, slow 6-8 time, now in the clarinets, now in the bassoons and horns.

The tender LOVE-LIFE-motive, same time and tempo, in the 'celli, violas, and double-basses in full harmony, then in all the strings, later in the horns and bassoons.*

The FREIA-motive, C major, 3-4 time, in a solo violin over billowing arpeggio figures in the muted strings.

The BIRD-SONG-motive, in E major, 9-8 time, in the oboe, flute, clarinet, and other wind instruments, at first in fragments, then more coherently.

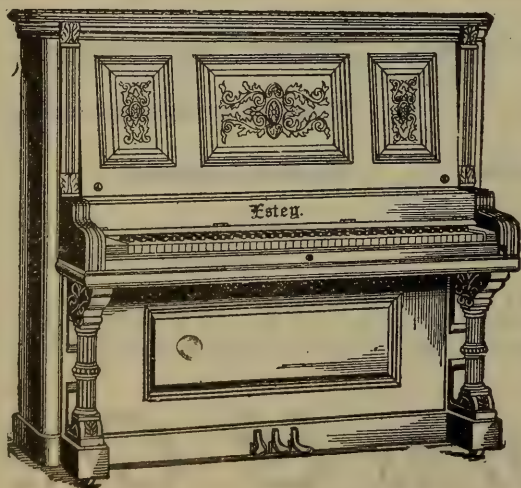
In the closing *Vivace* come the FIRE-motive, the SIEGFRIED-motive, the SLUMBER-motive, and the blithe BIRD-SONG-motive. In arranging this selection for concert performance, Wagner has made some changes in the original instrumentation, for the most part in the way of enriching rather than simplifying it.

THE RIDE OF THE VALKYRIOR, FROM "THE VALKYR," ACT III., SCENE I.

Bulfinch, in his *Age of Fable*, thus describes the Valkyrior :

"The Valkyrior were warlike virgins, mounted upon horses and armed with helmets, shields, and spears. Odin, who is desirous to collect a great many heroes in Valhalla, to be able to meet the giants in a day when the final contest must come, sends down to every battle-field to make choice of those who shall be slain. The Valkyrior are his messengers, and their name means 'Choosers of the slain.' When they ride forth on their errand, their armor sheds a strange flickering light, which flashes up over the northern skies, making what men call the 'Aurora Borealis,' or 'Northern Lights.' "

* As this motive appears whenever the young Siegfried's thoughts turn to his unknown mother, it might well have been called the MOTHER-motive, or the motive of FILIAL LOVE.



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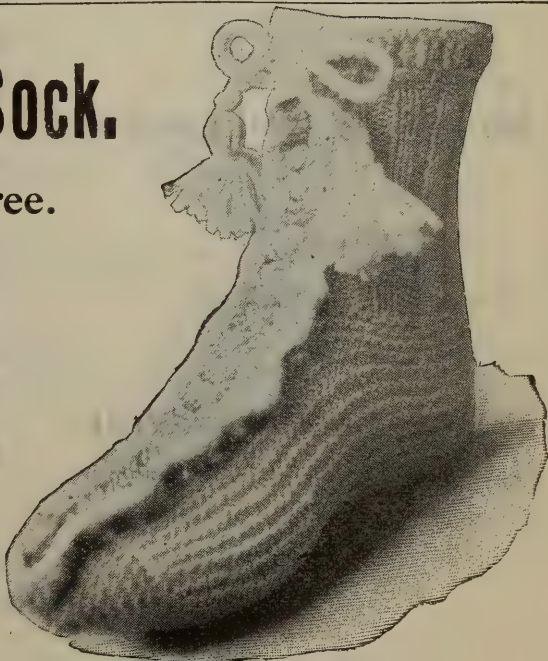
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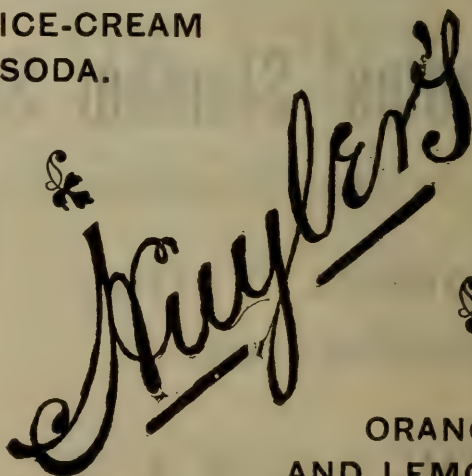
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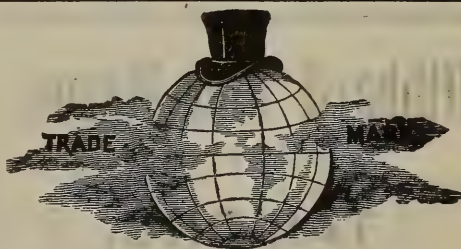
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	Symphony No. 9, in C major	2
SCHUMANN.	Symphony No. 2, in C major, opus 61.	
	Symphony No. 4, in D minor, opus 120.	
	Symphony No. 3, in E-flat major, "Rhenish," opus 97	3
TSCHAIKOWSKY.	Symphony No. 4, in F minor, opus 36.*	
	Symphony No. 2, in C minor, opus 17.	
	Symphony No. 6, in B minor, "Pathétique," opus 74	3
		26

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II. SUITES AND SERENADES.

BIZET. Suite, "Jeux d'Enfants," opus 22 *	I
GRIEG. Suite No. 1, from "Peer Gynt," opus 46	I
RIMSKY-KORSAKOFF. Symphonic Suite, "Scheherazade," opus 35 *	I
SAINT-SAËNS. Suite in D major, opus 49 *	I

4

III. OVERTURES, PRELUDES, AND SYMPHONIC POEMS.

BEETHOVEN. Overture to "Fidelio," in E major, opus 72.	
Overture to "Die Geschöpfe des Prometheus," opus 43.	
Overture to "Lenore," No. 3, in C major, opus 72.	3
BERLIOZ. Overture to "Benvenuto Cellini," opus 23.	
Overture to "Le Carnaval romain," opus 9	2
BRAHMS. Akademische Fest-Ouvertüre, opus 80.	
Tragische Ouvertüre, opus 81	2
CHABRIER. Overture to "Gwendoline" * ‡	I
CHERUBINI. Overture to "Anacréon," opus 241	I
CORNELIUS. Overture to "Der Barbier von Bagdad"	I
DUPARC. Symphonic Poem, "Lenore" *	I
DVOŘÁK. Overture to "Othello," opus 93 *	I
GLUCK. Overture to "Iphigénie en Aulide," arr. by Wagner	I
GOLDMARK. Prelude to Part III. of "Heimchen am Herd." *	
Overture to "Sakuntala," opus 13	2
HANDEL. Overture No. 1, in D major, arr. by Willner *	I
MENDELSSOHN. Overture to "Midsummer Night's Dream," opus 21	I
MOZART. Overture to "Don Giovanni"	I
SCHILLINGS. Prelude to Act II. of "Ingwelde" *	I
SCHUBERT. Overture to "Rosamunde," opus 26	I
SCHUMANN. Overture to "Manfred," opus 115	I
Carried forward,	2 I

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SMETANA. Symphonic Poem, "Valdštýnův tábor" *	1
STRAUSS, R. Tone-Poem, "Tod und Verklärung," opus 24 *	1
VOLKMANN. Overture to Shakspeare's "Richard III.," opus 68 . . .	1
WAGNER. Overture to "Tannhäuser."	
Prelude to "Parsifal."	
Eine Faust-Ouvertüre.	
Preludes to Acts I. and II., from "Lohengrin."	
Overture to "Rienzi"	6
WEBER. Overture to "Euryanthe."	
Overture to "Der Freischütz."	
Overture to "Oberon"	3

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IV. CONCERTOS AND INSTRUMENTAL SOLOS.

BARGIEL. Adagio for Violoncello and Orchestra, opus 28 (LEO SCHULZ)	1
BEETHOVEN. Concerto for Violin, in D major, opus 61 (HALIR) . .	1
BRAHMS. Concerto for Violin, in D major, opus 77 (KNEISEL) . .	
Concerto for Violin and Violoncello, in A minor, opus 102 (KNEISEL and SCHROEDER)	2
CHOPIN. Concerto for Pianoforte, No. 2, in F minor, opus 21 (BURMEISTER)	1
DVOŘÁK. Concerto for Violoncello, in B minor, opus 94 (SCHROEDER)*	
Rondo for Violoncello and Orchestra, opus 94 (LEO SCHULZ)* .	2
LALO. Symphonie espagnole, for Violin and Orchestra, opus 21 (T. ADAMOWSKI)	1
LISZT. Concerto for Pianoforte, No. 1, in E-flat major (AUS DER OHE)	1
LOEFFLER. Divertimento for Violin and Orchestra, in A minor, opus 9 (LOEFFLER)	1
<i>Carried forward</i> ,	10

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RUBINSTEIN. Concerto for Pianoforte, No. 4, in D minor, opus 70 (CARREÑO)	1
SCHUMANN. Concerto for Pianoforte, in A minor, opus 54 (JOSEFFY)	1
SCHÜTT. Concerto for Pianoforte, No. 2, in F minor, opus 47 (PROCTOR)*	1
TSCHAIKOWSKY. Concerto for Pianoforte, No. 1, in B-flat minor, opus 35 (SIEVEKING)	1
WHITING, A. B. Fantasia for Pianoforte and Orchestra, in B-flat minor, opus 11 (WHITING)*	1
	15

V. SCENAS, ARIAS, ETC., WITH ORCHESTRA.

GOETZ. Scena, "Die Kraft versagt," from "Der Widerspenstigen Zähmung" (LENA LITTE)	1
HANDEL. Recitative, "Deeper and deeper still," and Air, "Waft her, angels," from "Jephthah" (BEN DAVIES)	1
HAYDN. Air, "Behold along the dewy grass," from "The Seasons" (PLANÇON)	1
LEONCAVALLO. Tonio's Prologue, from "Pagliacci" (CAMPANARI)	1
MASSENET. Aria, "Vision' fuggitiva," from "Erodiade" (CAMPANARI) Sevillana in D major, from "Don César de Bazan" (MELBA)*	2
MOZART. Aria, "L' amerò," from "Il rè pastore" (MELBA)	1
WAGNER. Wotan's Farewell, from "Die Walküre" (PLANÇON)	1
	8

VI. MISCELLANEOUS.

BIZET. Entr'actes and Ballet-Music from "Carmen"	1
BOURGAULT-DUCOUDRAY. "L'Enterrement d'Ophélie"*	1
BRAHMS. Variations on a Theme by Haydn, in B-flat major, opus 56A	1
DVOŘÁK. Slavonic Rhapsody No. 3, in A-flat major, opus 45*	1
GLUCK. Selections from the Ballet, "Don Juan," arr. by <i>Kretzschmar</i> *	1
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HUMPERDINCK. Selections from the Music to "Königskinder" *	1
LISZT. Scene in the Tavern ("Mephisto-Waltz") from Lenau's "Faust."	1
Hungarian Rhapsody No. 6, "Pesther Carneval"	2
MENDELSSOHN. Scherzo, Notturmo, and Wedding March, from "Midsummer Night's Dream," opus 61	1
RUBINSTEIN. Ballet-Music from "Feramors"	1
WAGNER. Ein Siegfried-Idyll. "Waldweben," from "Siegfried," Act II. The Ride of the Valkyrior, from "Die Walküre," Act III.	3
WEBER. "Aufforderung zum Tanz," opus 65, arr. by <i>Weingartner</i> *	1
	14

THE FOLLOWING SOLOISTS HAVE APPEARED THIS SEASON.

Mr. TIMOTHÉE ADAMOWSKI *	<i>violin.</i>
Mr. RICHARD BURMEISTER	<i>pianoforte.</i>
Mr. GIUSEPPE CAMPANARI	<i>baritone.</i>
Mme. TERESA CARREÑO	<i>pianoforte.</i>
Mr. BEN DAVIES	<i>tenor.</i>
Mr. CARL HALIR	<i>violin.</i>
Mr. MAX HEINRICH	<i>baritone.</i>
Mr. RAFAEL JOSEFFY	<i>pianoforte.</i>
Mr. FRANZ KNEISEL *	<i>violin.</i>
Miss LENA LITTLE	<i>contralto.</i>
Mr. C. M. LOEFFLER *	<i>violin.</i>
Mme. MELBA	<i>soprano.</i>
Miss ADELE AUS DER OHE	<i>pianoforte.</i>
Mr. POL PLANÇON	<i>baritone.</i>
Mr. GEORGE W. PROCTOR	<i>pianoforte.</i>
Mr. ALWIN SCHROEDER *	<i>violoncello.</i>
Mr. LEO SCHULZ *	<i>violoncello.</i>
Mr. MARTINUS SIEVEKING	<i>pianoforte.</i>
Mr. ARTHUR B. WHITING	<i>pianoforte.</i>

* Those marked with an asterisk (*) are members of the Boston Symphony Orchestra.

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